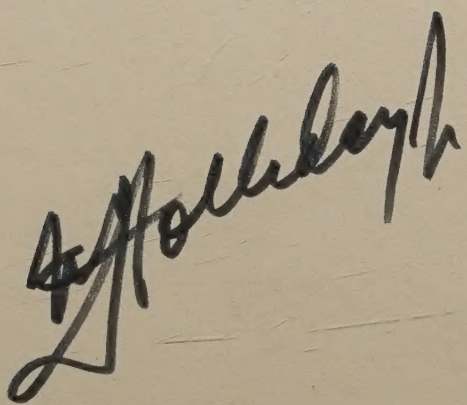

DRAWINGS OF THE EARLY FLEMISH SCHOOL

DRAWINGS OF THE GREAT MASTERS

A SERIES OF VOLUMES UNDER THE GENERAL EDITORSHIP OF A. E. POPHAM AND K. T. PARKER

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DRAWINGS
of the
EARLY FLEMISH SCHOOL

BY

A. E. POPHAM

OF THE DEPARTMENT OF PRINTS AND DRAWINGS
BRITISH MUSEUM

With
Seventy-two Illustrations
in Collotype

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DRAWINGS OF THE EARLY FLEMISH SCHOOL

The history of painting in the Low Countries, though much remains still to be cleared up, can be followed in its broad outlines with comparative certainty. The loss of so many pictures by destructive wars and religious intolerance has necessarily left gaps the incidence of which may somewhat distort our view; but materially the picture of the development of Netherlandish painting, as elucidated by modern research, will remain a true one.

The preservation of drawings, particularly those of the fifteenth century, has been even more haphazard, and the task of fitting them into their place in the history of art in the Netherlands one of difficulty and doubt. Particular types of drawings, such as those of glass painters, have been preserved in comparatively large numbers; while painters' drawings of the earlier periods are extremely rare, and their attribution, in almost all cases, doubtful.

In the plates which follow I have attempted a selection which aims at representing the style, if not the actual hand, of the painters who have contributed to the development of painting in the Low Countries.* To make this development clear, and the drawings themselves historically intelligible, it seems advisable to give what must be merely the baldest summary of this development. Many familiar names will be missed, and others represented by drawings which give only a one-sided or even misleading idea of their art. Necessarily, of course, drawings must stress one particular side of an artist's talent and convey an impression very different from that which the whole body of his work will give. This collection of reproductions should be used—if it is to be used and not merely enjoyed—in conjunction with some such work as Heidrich's series of plates of early Netherlandish pictures.

Early Flemish art (to use the traditional English term) has always been regarded as beginning with the van Eycks. If an art can ever be

* A few examples of artists known only, or primarily as designers for glass are included, as for example, Aerdt Ortkens and Jan Swart.

said to " begin," this is as little misleading as any other generalization. The van Eycks are as sudden and striking a manifestation as any in the history of art. Before them there is practically no panel painting in the Netherlands, and what exists speaks the lingua franca of the fourteenth century, an idiom common to the whole of Northern Europe. The lovely drawing of a lady with a hawk (Plate 1), which must belong to the first years of the fifteenth century, has this impersonality, which makes it difficult to place: it seems to have most in common with the tapestries with scenes of love and hunting presumed to have been executed at Arras. The germ of the national Eyckian Flemish style is to be sought in the group of works, miniatures and sculpture, executed at the turn of the century for the Dukes of Berry and Burgundy. The crown and epitome of these are the famous " Très riches heures " executed for the Duke of Berry by the brothers de Limbourg and preserved at Chantilly. The beautiful drawing of the " Betrayal " (Plate 2) illustrates their style, or perhaps an intermediate stage between it and that of the supposed Hubert van Eyck in the Turin and Milan Books of Hours, executed apparently for John of Bavaria, Count of Holland, before that prince's death in 1417. That the van Eyck style originated in miniature and not in fresco or other forms of painting, is clear: even the great Ghent polyptich is obviously the work of artists trained to the painting of miniatures and unaccustomed to cover large spaces, however successfully they have solved a new problem. The drawing of the " Adoration of the Magi " (Plate 3), though probably a copy, serves to illustrate the style of the supposed Hubert, as shown in the " Three Marys at the Sepulchre " in the Cook Collection at Richmond and the two wings at St. Petersburg: it is, indeed, somewhat more primitive than these and shows an interesting connection with contemporary Dutch miniatures.

With Jan van Eyck quite a number of drawings can be brought into connection; one at least, the portrait of Cardinal Albergati (Plate 4), can with certainty be given to his own hand, and the others which we illustrate (Plates 5–8) seem little inferior in quality.

The art of the van Eycks is an art fostered by the munificence of

sovereigns; by the pomp-loving Dukes of Burgundy. It belongs to the court, not to the Church or the people. Jan van Eyck himself was half courtier, half painter, a man employed by Philippe le Bon on confidential missions, a predecessor of artists like Titian and Rubens. His art, and that of his elder brother, belongs in its origin to Holland. Maaseyck was probably the birthplace of the brothers, near to the home of the de Limbourgs in the province of that name, rather than to the French Netherlands. A younger contemporary of Jan van Eyck, the Master of Flémalle, who is almost certainly to be identified with Robert Campin, illustrates the tendencies of a different race and a different stratum of society. He is a product of the bourgeoisie, not of the court: he was town painter of Tournay, on the French borders, and is recorded as performing what we should regard as menial tasks such as colouring statues and escutcheons, as well as providing designs for tapestry. He delights in colour, but is hardly a colourist like the Van Eycks; he is interested in the individual portions of the picture in details of character and expression, more than in the atmosphere and setting of the whole, and has little idea of giving the illusion of receding planes. But he has a force and character, and could design and draw on a large scale as witness the fragment of his " Crucifixion " at Frankfort. Tournay was the home of a flourishing school of sculptors, and his art owes a good deal to that tradition. As pupils he had, among others, Roger van der Weyden, the son of a Tournay sculptor, and Jacques Daret. The former is undoubtedly the most important figure in Flemish painting after the van Eycks. He learnt much from their works, but his sentiment and his style are widely different, and his influence on his contemporaries and successors almost obliterated that of the van Eycks in Flanders and Brabant. His treatment of religious themes, particularly of the more poignant scenes of the Passion, won almost universal recognition in Northern Europe as the type *par excellence*. An almost fanatical spirit inspires him, a spirit which survives the elaborate processes of execution, and emerges as the dominant characteristic of the finished picture. It has a sort of petrified passion, which, though not moving, is uncannily, even unpleasantly, impressive. The

four drawings by or after him, which we illustrate (Plates 11–14), hardly give an idea of these qualities, and shows him merely as a distinguished draughtsman. The beautiful portrait (Plate 11) shows most resemblance in drawing to the painting of a lady at Berlin, formerly given to the Master of Flémalle. Our drawing, indeed, might perhaps be the work of the older master: it is on the border-line between the two artists.

The most important painter immediately succeeding Roger is in almost ridiculous contrast to him. Dierick Bouts, a Dutchman by origin, settled at Louvain, came early under Roger's influence, and took over his formal language, though fundamentally incapable of reproducing his spirit. A real feeling for colour, a naïve delight in things as he beheld them, and a genuine gift for telling a story make his art delightful, but never grand or terrible. He is like an Elizabethan translator embroidering a classical original. It is without any complete conviction that I would attribute to him the portrait of a young man in Mr. Henry Oppenheimer's collection (Plate 17). It certainly has none of the easy suavity of the portraits by Memling, to whom it has been given, and seems in its *naïveté* and curiously attractive awkwardness much nearer to Bouts, but it might well be by some anonymous Bruges artist under Bouts' influence.

Bouts' son Albert (who lived until 1549), after his father's death in 1475, went on repeating his types with servile iteration. The drawing of the " Annunciation " (Plate 18) may serve to give a very favourable illustration of the latter's art. Again the attribution is more than doubtful.

A painter not uninfluenced by Roger and Bouts, but maintaining considerable independence, is Simon Marmion, recorded as working principally at Valenciennes, where he died in 1489. His charming narrative style is exemplified in the pictures of the life of St. Bertin at Berlin, obviously the work of a miniaturist. He is extolled by contemporary testimony as " prince d'enlumineurs," and it is largely the derivation of his painting from miniature, which gives it its resemblance to the work of the van Eycks themselves, as pointed out above, in origin miniaturists.

The most striking figure of the second half of the fifteenth century, a figure of extraordinary power and originality, is Hugo van der Goes of Ghent (d. 1482). His individuality was strong enough to overcome the all-powerful tradition of Roger van der Weyden and create something entirely new. In as far as he is derivative he goes back to the Master of Flémalle, with whose personality and outlook he has something in common. He is an artist of the people; his types are peasant types, and his faces have that tired prematurely aged look of the laborious tillers of the soil. He is consciously, almost violently, striving after something grand and noble, and his great pictures, the Portinari altarpiece at Florence and the two Berlin Adorations of the Shepherds, majestic as they are, betray a restlessness, an effort, which is disconcerting. The lovely drawing at Oxford of " Jacob and Rachel " (Plates 23 and 24) shows less of effort and more of the peace of satisfied accomplishment than much of his work; but the study of the dead Christ (Plate 25), whether it be actually his or a copy, well illustrates the tenseness of his later style.

Roger van der Weyden's most accomplished follower was certainly Hans Memling (d. 1492), a German, who worked most of his life at Bruges. It is probable that he was an actual pupil of the master at Brussels: his types, at any rate, approach those of Roger's later style very closely, but in him the force and pathos of Roger disappears and gives place to an elegance and graciousness, charming at first, finally wearying. He is a draughtsman of distinction and sensibility, and a first-class painter. The drawing of the " Thief on the Cross " (Plate 20) and of the " Three Virgin Martyrs " (Plate 21) (both perhaps copies) well illustrate his charming vein.

Memling's successor as the chief painter of Bruges, Geraert David (d. 1523), came thither from Oudewater in Holland, a formed artist, but his style was modified in contact with Memling's suavity, and softened in the surroundings of the already declining Bruges. There is something pathetic about this gentle sensitive spirit, a pathos which verges on the sentimental (Plates 28–31). With his followers Adrian Ysenbrandt, Albert Cornelisz, " et hoc genus omne," the decline, fore-

shadowed in Memling, is plainly there. Bruges had sunk commercially and artistically into a provincial town, never to rise again.

It is with a feeling of relief that one turns to Gerard David's home, Holland. We must go back some years to the first half of the fifteenth century, and trace the course which art had followed in the Northern provinces.

Holland in the fifteenth century, poor and provincial, torn by internecine strife, was abandoned by the more ambitious of her artists for the richer and more peaceful cities of the South. The van Eycks, Bouts (possibly Hugo van der Goes), David, were all, as we have seen, Dutchmen. Holland suffered more than Flanders from the iconoclastic fury of the sixteenth century, so that very few of the pictures in its churches have survived. It is only by a comparison of the few surviving with miniature paintings, of which a more considerable quantity has been preserved, that we can piece together an idea of what the native Dutch style of the first half of the century was like. It is, as one would expect, more antiquated, less suave and accomplished than contemporary Flemish painting, but it has qualities of vigour, a feeling for atmosphere and landscape, which compensate for its rudeness and ungainliness. The earliest Dutch painter of whom we have any record, Albert van Ouwater, is extolled by van Mander as a landscape painter and mentioned as the painter of a picture of the " Raising of Lazarus " which survives. But Ouwater's style is a composite one and shows the influence not only of the van Eycks, but of Roger van der Weyden. A most accomplished painter, he is certainly not a dominating personality, and does not represent either an individual or a national style of very marked stamp, if it is possible to judge an artist from a single picture.

The drawing which we reproduce of the " Raising of Lazarus " (Plate 32) is problematical, but belongs obviously to Holland and has many features in common with the picture above referred to.

Ouwater's pupil Geertgen tot Sint Jans is better known: a considerable number of pictures can be attributed to him with confidence. Though his work likewise shows the influence of the Southern Netherlands, particularly of Hugo van der Goes, it has a quality and an outlook

which are quite distinctively Dutch. There is a solidity, a tactile quality about his figures, and, inconsequently as they seem to be placed on the scene, they are all the same part of it, enveloped in the atmosphere of the picture in a manner that gives unity and individuality to an apparently casual composition. The drawing of the "Madonna and Child" (Plate 33) might almost suggest a sculptor's drawing, so clear cut and hard is its modelling, but it is a modelling characteristic of Geertgen's pictures, and though the drawing shows divergencies of style which make an attribution to him impossible, it yet illustrates one of the typical qualities of his style.

Contemporary with Geertgen, older perhaps, is an anonymous artist christened the Master of the Virgo inter Virgines, who represents what we assume to be Dutch characteristics in their integrity. Though he was working probably as late as 1490, there is an extremely primitive feeling about his pictures, a *naïveté* which does not lack a certain dignity. His *forte* lies, more even than in the case of Geertgen, in the atmosphere in which his scenes are surrounded. His pictures are marked by a scale of colour very limited in comparison with the rather violent contrasts of primal colours affected by the Flemish artists and by Geertgen. He is perfectly successful within the limits which he sets himself in giving atmospheric unity to his pictures, a unity which since the van Eycks had been apt to disappear in a predilection for brilliance of local colour. There are no drawings which can be given to this master, but his is so important a figure in the art of Holland that he cannot be passed over without some mention.

An artist who has something in common with the Virgo master has been recognized by Friedrich Winkler as the painter of pictures at Brussels and in Granada. Engravings by Alart du Hameel, hitherto supposed to be from pictures or drawings by Bosch, he plausibly attributes to the designs of this anonymous master. The word "Bosch" with which they are inscribed would refer to the place Bois-le-duc (Hertogenbosch), not to the artist after whom they were engraved. This master seems to be the author of the drawing (Plate 35) which serves to introduce the greater figure of Hieronymus Bosch.

Hieronymus van Aeken, called Bosch (b. probably about 1450; d. in Bois-le-duc in 1516), retains to the end of his life the characteristics of Dutch art. His strong personality was singularly uninfluenced by the changes which were taking place in the neighbouring Flanders. Known chiefly as the inventor or most inventive exponent of "diableries," which appealed so strongly to the macabre fancy of Philip II, he is much more than the mere exploiter of a "genre." His is no "manner," as that of Gerard David or of the Antwerp mannerists, but the expression of a real artistic personality.

The drawing which we reproduce of the "Virgin and St. John" (Plate 37) at the foot of the Cross has a simplicity and force, a rhythm, such as we have hardly met with, if then, since Roger van der Weyden. His odd quavering lines build up with unexpected sureness something real and fine. To a study of Bosch more than to that of any other artist Pieter Brueghel owes, not only many of his themes, but his method of drawing and the suggestion for a manner of composition which, as developed by him, seems peculiarly his own.

Bosch is an isolated figure, with no continuators of his style, only imitators of his manner. With his death typically Dutch painting comes suddenly to an end not to be revived for nearly a hundred years. His contemporaries and successors in other parts of Holland, Cornelis Engelbrechtsen at Leyden (1468 to about 1533), Jacob Cornelis at Amsterdam (d. 1533), the "Master of Delft" (working about 1490–1520) at the town from which his name is derived, and Jan Mostaert of Haarlem (who lived till about 1556), are all artists of distinct personality, but not painters of the first rank. The first is important as the master of Lucas van Leyden, the second as the teacher of Jan Scorel. The "Master of Delft" shows a curious combination of Dutch bizarrerie and the fashionable style beginning to prevail. Jan Mostaert, a court painter, is more a Fleming than a Dutchman. His long employment as court painter to Margaret of Austria smoothed away the local characteristics of his art. Jacob Cornelisz van Ostsanen, who was a prolific designer of woodcuts as well as a painter, is on a distinctly higher level than most of his Antwerp contemporaries, and his work

has a certain unforced charm. The drawing of the group at the foot of the Cross (Plate 40) well illustrates the flowing character of his design.

Lucas van Leyden (b. 1494; d. 1533) is more distinguished as an engraver and a draughtsman than as a painter. In his early work—and his first dated engraving belongs to the year 1508, when he was twelve years old (according to van Mander's very definite testimony)—he is a close follower of his master Engelbrechtsen, but his style in succeeding years altered rapidly under the influence first of Dürer and then of the Italian Marcantonio. His earlier engravings show a technical perfection, a delicacy, and a feeling for atmosphere which one would hardly have supposed the burin capable of rendering; but with a knowledge of Dürer's engravings and his perfectly successful imitation of that virtuoso, and worse still of Marcantonio and the Raphaelesque, he lost those qualities which made him supreme. But as a draughtsman he retained to the end of his short life an unerring feeling for rhythm and form which make his drawings the most distinguished achievements of Dutch sixteenth-century art. The wonderful series in the British Museum and the portraits in various collections (Copenhagen, Leyden, Berlin, Paris, etc.) form a most impressive body of work (Plates 41–45).

Jan van Scorel of Utrecht (b. 1495; d. 1562), a year younger than Lucas van Leyden, is praised by Van Mander as the first Dutch artist to import into Holland the real genuine Italian inspiration. He visited Italy and the Holy Land in 1520–1521, was for a time keeper of the Belvedere under the Dutch Pope Adrian VI, and returned with a first-hand knowledge of the Stanze of Raphael and the ruins of Rome, which left an enduring influence on his own style and that of his successors, Unlike them, however, he was a draughtsman of real merit, a painter with a feeling for atmosphere and distance which render much even of his most imitative work endurable. At his best, in portraiture, he is really first class. The drawing of a girl (Plate 47), the attribution of which, as of many portrait drawings of the first half of the century, is extremely doubtful (Scorel's pupil Heemskerk was really a good

draughtsman too), is at any rate not unworthy of his hand. The fantastic landscape (Plate 46), which a signature fortunately attests, is as charming and as unexpected as signed drawings have often the merit of being.

In pursuing the story of Dutch art up to the end of our chronological limits we have gone far into the sixteenth century, leaving the art of the Southern Netherlands languishing in the decaying city of Bruges.

To return to Flanders and the effects of the Renaissance on its art. Up to the beginning of the sixteenth century these effects had been negligible. Roger van der Weyden had visited Italy as early as about 1450—and returned utterly unperturbed. Joos van Wassenhove, Justus of Ghent, the friend of Hugo van der Goes, had made the journey too, and remained at the court of Federigo da Montefeltre, practising to the end his Flemish art. Indeed, as far as the written evidence which we have goes to show, it was rather the Italians who marvelled at the technical achievements of the Flemings than these latter who fell prostrate before the spirit of the Italian Renaissance. In Memling and David we begin to see motives of Italian ornament; but it is not until Jan Gossaert de Mabuse that there is anything like a wholesale appropriation of Italian forms. Mabuse (b. 1478?; d. 1533) visited Italy in the suite of his patron, the Admiral Philip of Burgundy, and greedily acquired the manner of the Italian interpreters of the antique. He was regarded as a great innovator, but it was only the manner that he acquired. He painted elaborately studied nudes, representing Hercules and Omphale, Neptune and Amphitrite, and the like, to the delight of his patron and his humanistic entourage, but his whole manner and method remain obstinately Flemish. A glance at the drawing of "Adam and Eve" (Plate 63), reproduced here, shows this clearly. But Mabuse is a curiously solitary figure, working on in the service of his princely patrons, forming no school and only indirectly influencing his contemporaries.

With the decay of Bruges as the commercial centre of the Netherlands and rise of Antwerp at the beginning of the century, this latter city became also the artistic metropolis. The origins of the Antwerp

School are obscure, and its artists probably not of great importance. An anonymous artist of whom we know a good deal, the Master of Frankfort, was working there from as early as 1493. He is an imitative, unstable nature, copying and appropriating from all sides, but appears to have carried on quite a large export trade to Germany and probably to Spain, the pioneer of the commercial art which was so largely practised by the Antwerp artists. Quinten Matsys, who lived till 1530, was, however, the dominant master for the first ten or twenty years of the century, but his art rests on the ideals of the fifteenth century. The figures crowded into his pictures on a single plane, leaving no space unfilled, show the manner of the tapestry designer or the relief sculptor; while the fastidious refinement, the pensive aloofness of his saints and Madonnas contrasted with the forced hideousness of his executioners, betrays an inherent weakness which has to rely on violent contrasts for effect. But his paintings exhibit the accumulated knowledge and technical excellence of his predecessors and have a real distinction and the merit of sincerity. The portrait reproduced here (Plate 51) has some claim to be regarded as an original drawing: it shows his rather tentative but quite subjective method of portraiture.

Joos van Cleve (the Master of "The Death of Mary"), younger than Matsys, died in Antwerp in 1540, where he was master as early as 1511. He, like so many artists of the time, came probably from Holland, where he is presumed to have been the pupil of Jan Joest van Calcar of Haarlem. His is a much more acquisitive talent than Matsys'. He is strongly influenced by Italian models, particularly by Leonardo and his school, and his architecture and accessories show all the exuberant fantasy of the "Antwerp Mannerists," among whom but not of whom he is. The "Antwerp Manner" is used to designate the fanciful extravagance of the ruck of painters who practised with such commercial success at Antwerp from about 1510–1530. The task of disentangling the painters of this group is one which has been attempted by M. J. Friedländer, with some measure of success. A few personalities emerge: that of Jan de Cock, a Dutch artist, with some individuality; Jan de Beer, to whom a number of pictures have been given on the

strength of the rather non-committal signed drawing which we reproduce (Plate 52); the " Master of 1518," a prolific and commercial artist; Joachim Patinir of Dinant, famed as the first landscape painter and distinct rather in the subject than the manner of his work (Plate 59) —he seems to have collaborated with Matsys, with Joos van Cleve, and with the artist known as the " Master of the Half-length figures of Women," and had a numerous following in the genre of landscape (Plate 60); Dirick Vellert (Plates 56–58), known principally as a designer for glass, but also as a painter and engraver, who was thoughtful enough not only to sign most of his engravings and many of his drawings with his initials, but to add the year and the day of the month; and, lastly, another glass and tapestry designer, the " Master of the Leipzig Cabinet," who may be identical with an Aerdt Ortkens mentioned in the Guild lists and by Guicciardini (Plate 61).

Bernard van Orley, contemporary with these, but living at Brussels, started by following the traditions of the followers of Roger van der Weyden, such artists as Colin de Coter and the Master of the Orsoy altarpiece. He was born probably about 1492–1495 and became court painter to Margaret of Austria, Regent of the Netherlands at Brussels. An unsubstantial personality, his style altered and developed under varying influences. With the Job altarpiece at Brussels we see Orley as an Italianizer, something in the manner of Mabuse. The drawing reproduced (Plate 64) represents a first idea for the outside of the wings of this altar. The influence of Raphael, whose cartoons for the tapestries of the Acts of the Apostles had been sent to Brussels, is already apparent, an influence which became more and more dominant. He ended by assimilating Raphael's style with a success which does more credit to his powers of imitation than to his originality. One of Orley's most important functions as court painter was the designing of tapestries, for the manufacture of which Brussels had become famous above all cities of the world. Orley enjoyed an enormous popularity and was head of a prosperous atelier. The most important of his pupils of whom we know seems to have been Pieter Coecke van Alost (Plate 66), whose main title to distinction is as the alleged master of Pieter Brueghel,

on whom his rather vapid but accomplished classicism seems to have made not the slightest impression.

Pieter Brueghel is indeed the antithesis—to oppose great things to small—of Pieter Coecke, in his subjects as well as in his peculiar genius, a strange figure in the humanistic surroundings of the Antwerp of the mid-sixteenth century. The earliest works of Brueghel's which are dated (1552) are landscape drawings, and it is to be presumed that he began thus. These when not direct from nature are in the tradition of the nameless followers of Patinir or of Herri met de Bles, and have some affinity with the landscape etchings of Matthys and Jerome Cock, by the latter of whom Brueghel was employed, at any rate, as early as 1553, the year of his return from Italy. There are records of this journey in his drawings: the landscape with the castle and walled town and thunder-clouds which we reproduce (Plate 67), and which is dated 1553, seems a fanciful reminiscence rather than an actual view of any place he had seen. From about 1556 onwards he was employed by Cock to interpret the drawings and pictures of Bosch for the engraver, and gained thereby the close acquaintance with Bosch's work that had so fortunate an influence on his style. The drawing of "The Alchemist" (Plate 68), engraved in 1558, obviously owes much to this study, but it already shows Brueghel with a quite independent vein. About this time (1559) he began to devote himself to painting—at least, no dated works of an earlier period survive—illustrative and entertaining subjects first, with small figures, then gradually pictures which owe their inception obviously to an artistic idea, though their illustrative content remains. It was for such pictures that he filled his sketch-books with the amazingly direct and simple studies of peasants, of which we reproduce some here (Plates 69 and 70). The number of drawings by Pieter Brueghel is considerable (van Baetelaer gives a list of no less than 104), and one would willingly reproduce more of the work of one of the great draughtsmen, but what is given serves at any rate as a sample of his greatness, and the two landscape drawings—the one fanciful, the other from nature—which close this series of reproductions (Plates 71 and 72) are no anti-climax.

The following list of general works on Netherlandish painting, though not complete, includes the most recent and important. Other works on individual artists will be found under the artist's name in the Catalogue of Plates.

Carel van Mander: La vie des Peintres. Trans. H. Hymans. Paris, 1884.

Karl Voll: Die altniederländische Malerei von Jan van Eyck bis Memling. Leipzig, 1906 (new ed. 1922).

Ernst Heidrich: Altniederländische Malerei. 200 Illustrations. Jena, 1910.

M. J. Friedländer: Von Eyck bis Brueghel. 2nd ed. Berlin, 1921.

Sir Martin Conway: The van Eycks and their Followers. London, 1921.

Friedrich Winkler: Altniederländische Malerei. Berlin, 1924.

M. J. Friedländer: Die altniederländische Malerei. Berlin, 1924–6. (In progress.)

A. von Wurzbach: Niederländisches Künstlerlexikon. Vienna, 1906–1908.

Ulrich Thieme: Allgemeines Lexikon der bildenden Künstler. Leipzig, 1908–1924. (In progress.)

Joseph Meder: Die Handzeichnung. Vienna, 1919. (For the technique of drawings generally.)

CATALOGUE OF THE PLATES

In the following list of illustrations the subject of the drawing is given first; secondly, the technique (where not otherwise stated, paper is the material on which the drawing is executed); thirdly, the measurements in millimetres, the height followed by the width; fourthly, the place where the original is preserved, the name of a town indicating the chief public collection of drawings in that town; fifthly, any remarks as to the attribution, subject, etc.

A star (*) in front of the number of the illustration indicates that the attribution to the master under which this is arranged is doubtful.

A very short biography of each artist is given with references to the more important or recent books or articles dealing with that artist, and especially with his drawings. References to the general works quoted at the end of the Introduction are not given, but are to be understood.

References (as Amsterdam, Berlin, etc., drawings) are given to the following collections of reproductions:—

AMSTERDAM. Original drawings of the Dutch and Flemish School in the Print Room of the State Museum at Amsterdam. Selected by the Director, E. W. Moes. 2 vols. The Hague, 1904.

BERLIN. Zeichnungen alter Meister im Kupferstichkabinett der K. Museen zu Berlin. Herausgegeben von der Direktion. 2 vols. Berlin (1902–)1910.

CHATSWORTH. Reproductions of drawings by Old Masters in the Collection of the Duke of Devonshire at Chatsworth. With an Introduction by S. Arthur Strong. London, 1902.

FRANKFURT-AM-MAIN. Handzeichnungen alter Meister im Städelschen Kunstinstitut, herausgegeben von der Direktion. 20 parts. Frankfurt, 1908–1920.

MUNICH. Wilhelm Schmidt, Handzeichnungen alter Meister im Königlichen Kupferstichkabinett zu München. 9 parts. Munich, 1884–1900.

OXFORD. Selected Drawings by Old Masters in the Library of Christ Church and the University Galleries, Oxford. Chosen and described by Sidney Colvin. 3 vols. Oxford, 1907.

The Vasari Society for the Reproduction of Drawings by Old Masters. 9 parts. Oxford, 1905–1915. Second series in progress, 1920, etc.

Société de Reproduction des dessins de Maîtres. Paris, 1909–1913.

FRANCO-FLEMISH SCHOOL.

1. A LADY WITH A HAWK AND A DOG. Water-colour on vellum, 175 × 132 mm. Paris. For the manner and subject compare tapestries in the Louvre and the Musée des Arts décoratifs, Paris, supposed to have been executed at Arras in the early years of the fifteenth century.

2. THE BETRAYAL. Silverpoint on light green prepared ground, heightened with white, 117 × 130 mm. London. A miniaturist's drawing (*c.* 1400–1410), near in style to the brothers van Limbourg.

HUBERT AND JAN VAN EYCK, b. probably at Maaseyck, near Maestricht. The former d. at Ghent in 1426, the latter (b. probably about 1390) at Bruges in 1441. Hubert is known as part author of the Ghent polyptich, and probably as the painter of a number of the miniatures in the Turin-Milan Hours, and pictures similar in style. Jan, who was for many years " peintre et valet de chambre " to Philip the Good, Duke of Burgundy, has left numerous signed works.

[G. Hulin de Loo, Heures de Milan. Brussels, 1911. W. H. J. Weale, Hubert and Jan van Eyck. London, 1908 (2nd ed. with M. W. Brockwell, 1912). M. J. Friedländer, Altniederländische Malerei, Bd. 1. Berlin, 1924.]

HUBERT VAN EYCK.

*3. THE ADORATION OF THE KINGS. Silverpoint on green prepared ground, 124 × 126 mm. Amsterdam. Pub. by F. Schmidt-

Degener (Burlington, XIX, p. 255), who suggests that this may be a copy from the lost centre panel of a triptych, the wings of which are preserved at St. Petersburg. It has certainly close resemblances of style to these and other works, such as the " Three Marys at the Tomb " (Cook Collection, Richmond), ascribed to Hubert van Eyck.

JAN VAN EYCK.

4. PORTRAIT OF CARDINAL NICOLAS ALBERGATI (1375–1443). Silverpoint, 214 × 180 mm. Dresden. Study from the life, with notes of colour, etc., for the picture at Vienna; probably executed at Bruges between Dec. 8th and 11th, 1431. See Weale (op. cit.), p. 58 ff., and Friedländer (op. cit.), pp. 89–91.

*5. PORTRAIT OF A MAN WITH A HAWK. Silverpoint, 188 × 143 mm. Frankfort. Supposed by Weale (op. cit., p. 24), on insufficient evidence, to represent a certain Henry van Eyck, presumably a relative of the artist, by Prof. Six (Jaarboek van het Kon. Oudheidkundig Genootschap te Amsterdam 1918–19) as William VI of Bavaria, Count of Holland. Pub. Frankfort Drawings, XVI, 7.

*6. PORTRAIT OF A LADY. Silverpoint, 132 × 89 mm. Rotterdam. Pub. by F. Schmidt-Degener, Burlington, XIX, p. 255; cf. Friedländer, op. cit., p. 127, and Burlington, XL (1922), p. 163.

*7. PORTRAIT OF A MAN. Silverpoint (the outlines gone over later), 120 × 93 mm. Paris. Pub. Weale, op. cit., p. 206. Perhaps the portrait of Barthélemy Alatruye; cf. portrait at Brussels, No. 531, supposed to be a copy after Robert Campin.

*8. ST. CHRISTOPHER. Pen and ink, 191 × 140 mm. Paris. Pub. F. Winkler (Prussian Jahrbuch, Bd. XXXVII, p. 296) as a copy of a lost work by Jan van Eyck. Thought by Friedländer (op. cit., p. 126), with reason, to be an original drawing by the Master.

SCHOOL OF JAN VAN EYCK.

9. PORTRAIT OF A MAN. Silverpoint, 215 × 144 mm. London. Pub. E. Galichon (Gazette, XXII (1865), p. 34) as a portrait of Philip the Good on insufficient evidence. A drawing at Frankfurt (Frankfurt Drawings XVI, 6) of Jacqueline of Bavaria, appears to be by the same hand. Also Vasari Society, Part IV, No. 12.

PETRUS CRISTUS, b. in Baerle probably about 1415, became a burgher of Bruges in 1444; d. there in 1472. The closest follower—the date of his arrival in Bruges precludes his having been the pupil—of Jan van Eyck.

[M. J. Friedländer, Die Altniederländische Malerei, Bd. I. Berlin, 1924.]

*10. PORTRAIT OF A LADY. Silverpoint, the outlines of the head-dress, etc., gone over in ink by a later hand, 133 × 92 mm. Collection of Mr. Walter Gay, Paris (to whose kindness I owe the photograph and the permission to reproduce). Pub. Société de Reproduction des Dessins de Maîtres, 1911, and there connected with Roger van der Weyden. A comparison with drawings by this master here reproduced make that improbable, whereas it shows striking resemblances to the style of Cristus, particularly to that of the lady's portrait in the picture of the legend of St. Eloi of 1449 in the Lehman Collection, New York; cf. especially the drawing of the eyes, the neck, the modelling of the cheek, and the form of the head-dress.

ROGER VAN DER WEYDEN (Roger or Rogelet de la Pasture), b. about 1400 in Tournay, the son of a sculptor; entered the workshop of Robert Campin (the Master of Flémalle) in 1426; master in 1432; town painter of Brussels, 1436; visited Italy, 1449–1450; d. in Brussels in 1464.

[Friedrich Winkler, Der Meister von Flémalle and Rogier

van der Weyden. Strassburg, 1912. W. Burger, Rogier van der Weyden. Leipzig, 1923. F. Winkler, Some Early Netherlandish Drawings. Burlington, XXIV, p. 224. M. J. Friedländer, Die altniederländische Malerei, Bd. II. Berlin, 1924.]

*11. Portrait of a Lady. Silverpoint, 166 × 116 mm. London. Copies from this drawing (or a picture) in British Museum and University Collection, Leyden. Resembles in style the picture of a lady at Berlin, belonging to the master's early period. Perhaps (as suggested to me by M. Paul Vuaflart) represents Jehanne de Prelle, mistress of Philippe le Hardi; cf. drawing in Arras volume. Pub. Winkler (op. cit., Plate 10) as school of Jan van Eyck.

12. Mary Magdalene. Silverpoint, 176 × 130 mm. London. Study for the right wing of a triptych at Paris of about 1452 (No. 2195). Pub. Vasari Society, II, 18. A contemporary silverpoint copy from the picture (reproduced Vasari Society, II, 19), also in the British Museum, forms an instructive basis of comparison.

*13. Head of the Virgin. Silverpoint, 128 × 109 mm. Paris. Resembles the picture of the Virgin in the Huntingdon Collection, New York. Pub. Winkler, op. cit., Plate 11; cf. also G. Hulin de Loo, Burlington, XLIV, p. 186.

*14. Dives in Hell. Silverpoint, 116 × 280 mm. London. Probably the copy of a lost picture by Roger; another slightly inferior copy at Paris (German Drawings, No. d'ordre 18,784; photo Braun 63105, as Schongauer).

Master of the "Exhumation of St. Hubert" (so called from a picture in the National Gallery); pupil of Roger van der Weyden's earlier period, or contemporary very strongly influenced by him.

15, 16. A Religious Procession. Pen and ink, the outlines gone over, a strip about 124 mm. from the l. side is missing, 292 × 542 mm. Pub. Weale (Le Beffroi, II (1865), p. 176) and by Winkler (op. cit., Plate 22), to whom the attribution is due.

Dirk Bouts, b. in Haarlem about 1410; perhaps pupil of Roger van der Weyden in Brussels; settled by 1448 in Louvain, of which city he became town painter; d. 1475.

[Arnold Goffin, Thiéry Bouts (Les grands artistes des Pays-bas). Brussels, 1907. M. J. Friedländer, Altniederländische Malerei, Bd. III. Berlin, 1925.]

*17. Portrait of a Man. Silverpoint, 141 × 109 mm. Collection of H. Oppenheimer, Esq., London (to whose kindness are due the photograph and the permission to reproduce). Pub. Vasari Society, 2nd Series, II, 11; attributed to Memling, but has little in common with his method of portraiture: the upturned eyes, the slightly constrained pose, recall Bouts' portraits. I know of no other drawings (excepting copies) which can be brought into connection with Bouts.

SCHOOL OF BOUTS.

18. The Annunciation. Silverpoint and brush in light blue, 205 × 180 mm. Berlin. Pub. Berlin Drawings, II, 217. The type of "The Annunciation" is based on Roger van der Weyden (cf. pictures at Antwerp and Paris), but the drawing suggests (as pointed out in Amtliche Berichte aus den preuszischen Kunstsammlungen, XI, p. 23) the school of Bouts. The hard precision of the drawing and the type of the draperies recall Albert Bouts: a companion drawing of the Ascension is in the collection of Mr. Walter Gay, Paris.

Hans Memling, probably in origin a German, working in 1466 in Bruges, where he died in 1494: strongly influenced by, if not a pupil of, Roger van der Weyden.

[Karl Voll, Memling (Klassiker der Kunst, Bd. XIV), Stuttgart, 1909.]

*19. Head of a Saint (St. Benedict ?). Water-colour on salmon-pink prepared ground, 221 × 168 mm. Paris. A study for the head of St. Benedict in the St. Christopher triptych of 1484 in the Bruges Museum. Reproduced K. Voll, op. cit., p. xxxii, and Onze Kunst, I, facing p. 8.

*20. A Crucified Thief. Pen and ink, 165 × 125 mm. Berlin. On the back a study for another crucified thief: studies for (or copies from ?) the picture of the "Crucifixion" at Budapest. Reproduced K. Voll, op. cit., p. xl, xli.

*21. St. Barbara, St. Catherine and St. Margaret; in the background to the l. a shepherd betraying St. Barbara's hiding-place to her father; on the r. a scene in the story of St. Margaret (the arrival of the governor Olybrius ?). Pen and ink and green wash for the ground, 252 × 291 mm. Paris. Very close in style to Memling, perhaps a copy from a lost picture.

SCHOOL OF BRUGES (?), *c.* 1470.

22. Portrait of a Girl. Silverpoint, 128 × 104 mm. Berlin. Pub. Amtl. Berichte, XL, p. 23, where it is brought into connection with Hugo van der Goes.

Hugo van der Goes, working in Ghent (and also in Bruges), b. 1467; entered a monastery near Brussels about 1479 and d. there, mad, in 1482.

[Jules Destrée, Hugo van der Goes. Brussels, 1914. A. Goldschmidt, Der Monforte-Altar des Hugo van der Goes. Zeitschrift für bildende Kunst. N.F., XXVI, p. 221. L. von Baldass, Die Nachzeichnungen nach verschollennen Gemälde des Hugo van der Goes. Mitteilungen aus der Gesellschaft für vervielfältigende Kunst, 1919, p. 2. F. Schmidt-Degener, Burlington, XIX, p. 255.]

23, 24. The Story of Jacob and Rachel. Pen and wash on dark grey prepared ground, heightened with white, 335 × 570 mm. Library of Christ Church, Oxford. Probably an original drawing, certainly not, as stated by Baldass, op. cit., a sixteenth-century copy. Pub. Oxford Drawings, III, 17. C. F. Bell, Christchurch Drawings, XLIII.

*25. The Dead Christ. Silverpoint, 101 × 314 mm. (cut out irregularly). The figure is that in a picture, a copy after Hugo van der Goes, of which three versions exists, the best in the Moreno Collection, Madrid, reproduced Destrée, op. cit., facing p. 136. The drawing pub. by L. Demonts, Revue de l'Art Ancien et Moderne, XLV, p. 211.

*26. Head of a Saint or Madonna. Silverpoint, 147 × 96 mm. Amsterdam. Probably a copy, but a type very characteristic of Goes.

SCHOOL OF HUGO VAN DER GOES (?)

27. Two Kneeling Ladies. Pen and ink, 258 × 192 mm. London. A copy of this drawing in the collection of M. Masson, Paris. The London drawing pub. by Winkler, Monatshefte N.F., XXXIII, p. 611, as one of a group of drawings which he connects with a painting of the Holy Family in the Louvre (No. 2197).

Geraert David, b. about 1455 at Oudewater, near Gouda; d. at Bruges in 1523, where he was from 1483 onwards: his style, formed in Holland, was modified in Bruges under the influence of Memling.

[E. Freiherr von Bodenhausen, Geraert David und seine Schule. Munich, 1905. Sir M. Conway, Drawings by Gerard David. Burlington, XIII, p. 155. F. Winkler, Geraert David und die Brügger Miniaturmalerei seiner Zeit. Monatshefte, VI, p. 271.]

28. Head of a Young Man. Silverpoint, 110 × 86 mm. Paris (Louvre, Vallardi Collection). For the type of the face compare especially those of the angels in lunette of "God the Father and two Angels," in the collection of Baron Schickler, Paris.

29. Head of an Old Man and Studies of Hands; two leaves of a sketch-book. Silverpoint, 98 × 66 mm. and 95 × 67 mm. Paris. The head reminiscent of the Saint Francis in the National Gallery picture of three saints and a kneeling donor of 1501 (No. 1045). For similar drawings, cf. Conway, op. cit.

30. Study of a Girl. Silverpoint, 95 × 65 mm. Paris. Probably another leaf of the same sketch-book as preceding. Pub. Paul Prieur (Revue de l'Art Ancien et Moderne, XXVIII, p. 161), as French School.

school of geraert david.

31. A Monk in Prayer. The head and hands silverpoint, the rest black chalk, on dark grey prepared ground, 259 × 179 mm. London. The drawing of the hands bears considerable resemblance to that in the portrait in the National Gallery (No. 710, school of David). A minute inscription to the r. of the head seems to end with "van d miss" ("from the mass").

dutch school (*about* 1470).

32. The Raising of Lazarus. Pen and ink, some of the faces touched by a later hand, dress of the figure on the l. washed in water-colour, 281 × 406 mm. Some figures, especially the kneeling woman on the r., are very reminiscent of Albert Ouwater's picture at Berlin, as well as to the picture of the school of Ouwater at Mexico (Archiv für Kunstgeschichte, Plate 60).

DUTCH SCHOOL (*about* 1490).

33. VIRGIN AND CHILD. Point of the brush, 515 × 201 mm. (cut irregularly). Dresden.

DUTCH SCHOOL (*about* 1500).

34. CHRIST DISPUTING WITH THE DOCTORS. Point of the brush, only the figure on the l. completely finished, 285 × 212 mm. London. Apparently by the same hand is a picture in the National Gallery (No. 3459) representing Lot and his daughters, and two drawings of Apostles at Berlin.

MASTER OF BOIS-LE-DUC, working in that town *c.* 1480–1490. [F. Winkler, Prussian Jahrbuch, XLIV, p. 136.]

35. ST. AUGUSTINE. Silverpoint, 265 × 180 mm. London.

HIERONYMUS BOSCH, b. about 1450; d. in 1516 in Bois-le-duc, where his name appears in records from 1493 onwards. [K. Justi, Die Werke des Hieronymus Bosch in Spanien. Prussian Jahrbuch, X, p. 121. L. von Baldass, Die Chronologie der Gemälde des Hieronymus Bosch, *ibid.*, XXXVIII, p. 177. Paul Lafond, Jérome Bosch. Brussels, 1912. Walter Schurmayer, Hieronymus Bosch. Munich, 1923.]

36. HELL. Brush and Indian ink on dark grey prepared ground, heightened with white, 209 × 278 mm. Berlin. Compare for the handling the reverse of the picture with "St. John on Patmos" at Berlin.

37. THE VIRGIN AND ST. JOHN: study for a Crucifixion. Point of the brush, 303 × 172 mm. (arched top). Dresden. Reproduced Dresden Drawings, IV, 2, and Lafond, op. cit., p. 76.

38. TEMPTATION OF ST. ANTHONY. Pen and ink, 256 × 175 mm. Berlin. Reproduced Paul Lafond, op. cit., p. 76.

*39. A MAN BEING SHAVED. Pen and ink, 174 × 207 mm. London. Study for or copy from a lost picture of which an engraving

pub. by H. Cock in 1567 is known (reproduced Lafond, op. cit., p. 96): the drawing also reproduced by Lafond, p. 72.

Jacob Cornelisz van Ostsanen, painter and designer for woodcut, for glass, and for tapestry, b. about 1470; worked in Amsterdam, where he d. 1533.

40. Holy Women at the Foot of the Cross. Pen and ink, 267 × 175 mm. Dresden. Reproduced Dresden Drawings, IV, 4.

Lucas van Leyden, b. 1494, pupil of Cornelis Engelbrechtsen; worked in Leyden, where he d. in 1534. Painter, engraver, and designer for woodcut and glass.

[N. Beets, Luc de Leide (Les grands artistes des Pays-bas). Brussels, 1913. Lucas van Leyden. Reproductions issued by H. Kleinmann & Cie, with Introduction by F. Dülberg. L. von Baldass, Die Gemälde des Lucas van Leyden. Vienna, 1923. S. Colvin, Eine Sammlung von Handzeichnungen des Lucas van Leyden. Prussian Jahrbuch, XIV, p. 165.]

41. Daniel in the Lions' Den. Pen and brown ink, diam. 226 mm. London. Design for stained-glass roundel; recalls the style of the engravings of his early period, *c.* 1505–1510. Reproduced Kleinmann, op. cit., Plate 16.

42. Allegory: two figures seated back to back on a globe. Silverpoint, 276 × 203 mm. London. Reproduced Colvin, op. cit., p. 167 (No. 3). The fact of the " L " of the signature being in reverse suggests that this is a drawing for an engraving or a woodcut: it strongly recalls the idol in the engraving of " Solomon Worshipping Idols " (B. 30), dated 1514.

43. Bust of a Woman, with a Man's Face behind. Black chalk, the face of the woman gone over with grey body colour, 246 × 198 mm. London. Pub. Colvin, op. cit., facing p. 168 (No. 9), who suggests a connection with the engraving of the Magdalene enjoying the pleasures of the world (B. 122).

44. Head of a Man. Black chalk, 330 × 333 mm. Paris. Belongs probably to about the year 1518.

45. Virgin and Child. Black chalk, 210 × 171 mm. London. Study for a picture in the Langaard Collection, Christiana, of about 1525. Pub. Colvin, op. cit., p. 174 (No. 9).

Jan van Scorel, b. about 1495 near Alkmaar, pupil (in the second place) of Jacob Cornelisz of Amsterdam; visited Italy and Palestine 1519–1520; worked in Utrecht, where he d. in 1562.

[G. J. Hoogewerff, Jan van Scorel. The Hague, 1923. L. von Baldass, Notizen über holländische Zeichner des XVI Jahrhunderts. Mitteilungen aus der Gesellschaft für vervielfältigende Kunst, X, p. 4.]

46. Fantastic Landscape. Pen and ink, signed with monogram and mark, 207 × 154 mm. London. Pub. Vasari Society, VI, 17, and L. von Baldass, op. cit., p. 4. The only signed drawing by the artist; another drawing of a castle on the back.

*47. Portrait of a Girl. Red chalk, 286 × 195 mm. London. Pub. Vasari Society, IX, 13. The attribution of this fine drawing is extremely doubtful.

Pieter Cornelisz (Kunst), son of Cornelis Engelbrechtsen, painter and designer for glass (b. 1493; d. 1544).

[L. von Baldass, Notizen über holländische Zeichner des XVI Jahrhunderts. Mitteilungen, 1915, p. 25.]

48. Giving the Thirsty to Drink: one of a series of the works of Mercy. Pen and ink, 237 × 202 mm. London. Design for stained glass.

Jan Swart van Groningen, painter, designer for woodcut, but chiefly for glass, worked probably in Gouda from about 1520–1540. Very numerous drawings by him, nearly all for glass, are preserved.

[L. von Baldass, Mitteilungen, 1918, p. 15.]

49. Joshua Burning the Chariots and Houghing the Horses of the Kings (Joshua xi. 9). Pen and ink and wash, 355 × 201 mm. London. Design for stained glass.

Master of Frankfort, b. about 1460; worked in Antwerp, largely for export, until about 1520.

[M. J. Friedländer, Der Meister von Frankfurt. Prussian Jahrbuch, XXXVIII, 135.]

*50. Portrait of a Lady with a Dog. Silverpoint, 111 × 82 mm. Paris. Part of the leaf of a sketch-book, on the back of which are studies of drapery and of a castle; another leaf of the same sketch-book with portraits of two men and a woman also in the Louvre. All these drawings are reminiscent of figures in the picture of the Archer's Feast at Antwerp (No. 529).

Quentin Matsys, b. in Louvain about 1466, master in Antwerp in 1491. His earliest dated works are the great altarpiece with the "Family of the Virgin" at Brussels of 1508–1509, and the "Entombment" at Antwerp of 1511.

[Quinten Matsys: series of plates, with essay by Harald Brising. H. Kleinmann & Cie, Haarlem. W. Cohen, Studien zu Quinten Metsys. Bonn, 1904.]

51. Portrait of a Man. Silverpoint on parchment, the outlines of the cheek, the cap, etc., gone over with lead pencil, 136 × 108 mm. Munich. Reproduced Munich Drawings, Bl. 126, as Hans Holbein the Elder. The character of the portraiture and the drawing suggest Matsys; cf. the portrait of a man in the Chicago Museum.

Jan de Beer, pupil of Gillis van Everen at Antwerp 1490; master 1504; recorded as dead in 1536.

52. Studies of Heads. Brush and Indian ink on lilac prepared ground, heightened with white, 200 × 259 mm. London. Signed "Jan de Beer" top l.-hand corner. Formerly ascribed to Patinir, whose name is written on the back in an early

sixteenth-century hand; published under this name by Max Rooses, Onze Kunst, III, p. 94. The discovery of de Beer's signature is due to M. Hulin de Loo.

ANTWERP SCHOOL (*about* 1510).

53. SAINT LUKE PAINTING THE VIRGIN. Pen and ink on grey prepared ground, heightened with white, pricked through for transfer, diam. 289 mm. London. Design for stained-glass roundel. Engraved by C. Metz as Lucas van Leyden. The coat of arms round the neck of St. Luke's bull is that of the Guild of St. Luke, presumably of Antwerp.

54. ST. JEROME IN PENITENCE. Pen and ink on dark grey prepared ground, heightened with white, 373 × 262 mm. London.

ANTWERP SCHOOL (*about* 1520).

55. ST. URSULA AND HER VIRGINS ON BOARD SHIP. Point of the brush on violet prepared ground, heightened with white, pricked for transfer, 173 × 243 mm. Berlin. Reproduced Berlin Drawings, II, 224.

DIRICK VELLERT, working in Antwerp from 1511 to about 1540; painter, engraver, and, above all, designer for glass.

[G. Glück, Der wahre Name des Meisters D * V. Vienna Jahrbuch, XXII. N. Beets, Dirick Jacobsz Vellert. Onze Kunst, X, p. 137; XI, p. 109; XIII, p. 165. A. E. Popham, The Engravings of Dirick Vellert. Print Collector's Quarterly, XII (1925), p. 343.]

56. STUDY OF A WOMAN BATH ATTENDANT. Pen and ink, signed with initials and star, 278 × 125 mm. Paris. Pub. G. Glück, op. cit., p. 26.

57. CHRIST AND ST. PETER ON THE WATER. Pen and ink on brown prepared ground, heightened with white, signed and dated 1523, 155 × 115 mm. Amsterdam. Study for the engraving (B. 3) of May 30th of the same year.

58. Naaman Bathing in the Jordan. Pen and ink and wash, signed with initials and dated 1523, Nov. 26, diam. 286 mm. London. One of a series of designs for glass of parallel scenes from the Old and New Testaments: the counterpart to this would be the " Baptism of Christ."

Joachim Patinir, b. in Dinant; master in Antwerp 1515; d. there 1524; famous as the earliest pure landscape painter.

[L. von Baldass, Die niederländische Landschaftsmalerei von Patinir bis Brueghel. Vienna Jahrbuch, XXXIV, Heft 4. F. C. Willis, Zur Kenntnis der Antwerpener Kleinmeister des frühen XVI Jahrhunderts. Monatshefte für Kunstwissenschaft, 1914, p. 43.]

*59. Landscape with St. Christopher. Pen and ink, with slight washes of blue, 134 × 198 mm. Berlin. Attribution to " patenier " in an almost contemporary hand.

school of patinir.

60. Fantastic Landscape. Pen and ink, about 190 × 260 mm. Berlin. Leaf of a sketch-book (fol. 5 recto) containing drawings by various hands, the earlier ones by an Antwerp artist of the school of Patinir.

Aerdt Ortkens, designer for glass and tapestry; a native of Nimwegen; master in Antwerp 1513; mentioned in the records from that date up to 1531.

[M. J. Friedländer, Der niederländische Glasmaler Aerdt Ortkens. Amtliche Berichte aus den preuszischen Kunstsammlungen, XXXVIII, p. 160.]

61. A Lady and a Gentleman with a Hawk under an Arcade. Pen and ink on vellum, 167 × 221 mm. Paris.

Jan Gossaert (Mabuse), b. 1478 (?) in Maubeuge; accompanied his patron, Admiral Philip of Burgundy, to Rome, 1508–1509; worked for him and his successor, Adolphus of Burgundy, in Middelburg and Utrecht; d. 1524.

[Ernst Weiss, Jan Gossaert. Parchim, 1913. F. Winkler, Die Anfänge Jan Gossaerts. Prussian Jahrbuch, XLII, p. 5. Achille Segard, Jean Gossart dit Mabuse. Brussels, 1925.]

62. The Beheading of St. John the Baptist. Pen and ink on grey paper, heightened with white, diam. 245 mm. Collection of M. J. Masson, Paris (to whose kindness the photograph and the permission to publish are due). Design for stained-glass roundel, signed " Gennin Gossaert de M . . ."

63. Adam and Eve. Pen and ink on green prepared paper, heightened with white, 345 × 239 mm. Chatsworth, Collection of the Duke of Devonshire (by whose kind permission the drawing is published). Pub. Chatsworth Drawings as Hans Baldung Grün, Plate 54.

Bernard van Orley, b. about 1492–1495; worked as court painter of Margaret of Austria in Brussels; perhaps pupil of the Brussels painter Colin de Coter; influenced by Mabuse and Raphael.

[M. J. Friedländer, Bernaert van Orley. Prussian Jahrbuch, XXIX, p. 325; XXX, pp. 9, 89, and 155.]

64. The Feast of Dives, with Lazarus at the Gate and Dives in Hell. Pen and ink on prepared grey ground, heightened with white, 386 × 542 mm. London. Preliminary design, afterwards considerably altered, for the exterior of the Job altarpiece of 1527 at Brussels (No. 335). Reproduced Friedländer, op. cit., XXX, facing p. 92.

65. A Company in a Garden. Pen and ink and brown wash, 268 × 275 mm. London. Design for tapestry, reproduced Friedländer, op. cit., XXX, p. 162.

Pieter Coecke van Alost, painter and designer for woodcut and tapestry, b. 1502; pupil of Orley; master at Antwerp 1527; visited Turkey about 1533; d. 1550 in Brussels.

[M. J. Friedländer, Pieter Coecke van Alost. Berlin Jahrbuch, XXXVIII, p. 73.]

66. Orpheus: three studies. Pen and ink and brown wash, 178 × 276 mm. London. Reproduced Onze Kunst, II, p. 166; cf. Friedländer, op. cit., p. 87.

Pieter Brueghel the Elder, b. about 1525–1530; pupil of Pieter Coecke; visited France and Italy in 1552–1553; worked in Antwerp from 1553 for the publisher Hieronymus Cock; married and moved to Brussels about 1562; d. there 1569.

[R. van Bastelaer and G. Hulin de Loo, Pieter Brueghel l'Ancien. Brussels, 1907. M. J. Friedländer, Pieter Brueghel. Berlin [1921]. Max Tolnai, Die Zeichnungen Pieter Bruegels. Munich, 1925.]

67. Landscape with a Walled Town; signed and dated 1553. Pen and ink, 236 × 335 mm. London.

68. The Alchemist; signed and dated 1558 (? genuine). Pen and ink, 308 × 454 mm. Berlin. A finished drawing for the engraving (Bastelaer, No. 197) published by H. Cock. Reproduced Prussian Jahrbuch, XXX, facing p. 154.

69. Studies of Three Peasants. Pen and ink, 155 × 199 mm. Rotterdam (Bastelaer, No. 76). Reproduced Onze Kunst, I, p. 194.

70. Studies of a Seated and of a Standing Peasant. Pen and ink, 170 × 180 mm. Berlin (Bastelaer, No. 68).

71. Landscape with the Rest on the Flight to Egypt; signed. Pen and ink, 210 × 285 mm. Berlin (Bastelaer, No. 22).

*72. Sketch of Farm Buildings; the signature not genuine, the date probably 50. Pen and ink, 158 × 296 mm. London (Bastelaer, No. 15). Reproduced Onze Kunst, I, p. 80. More probably, with similar drawings at Berlin, New York, etc., by Cornelis Cort, cf. Amtl. Berichte XXXIV (1913), 228, and Tolnai op. cit.

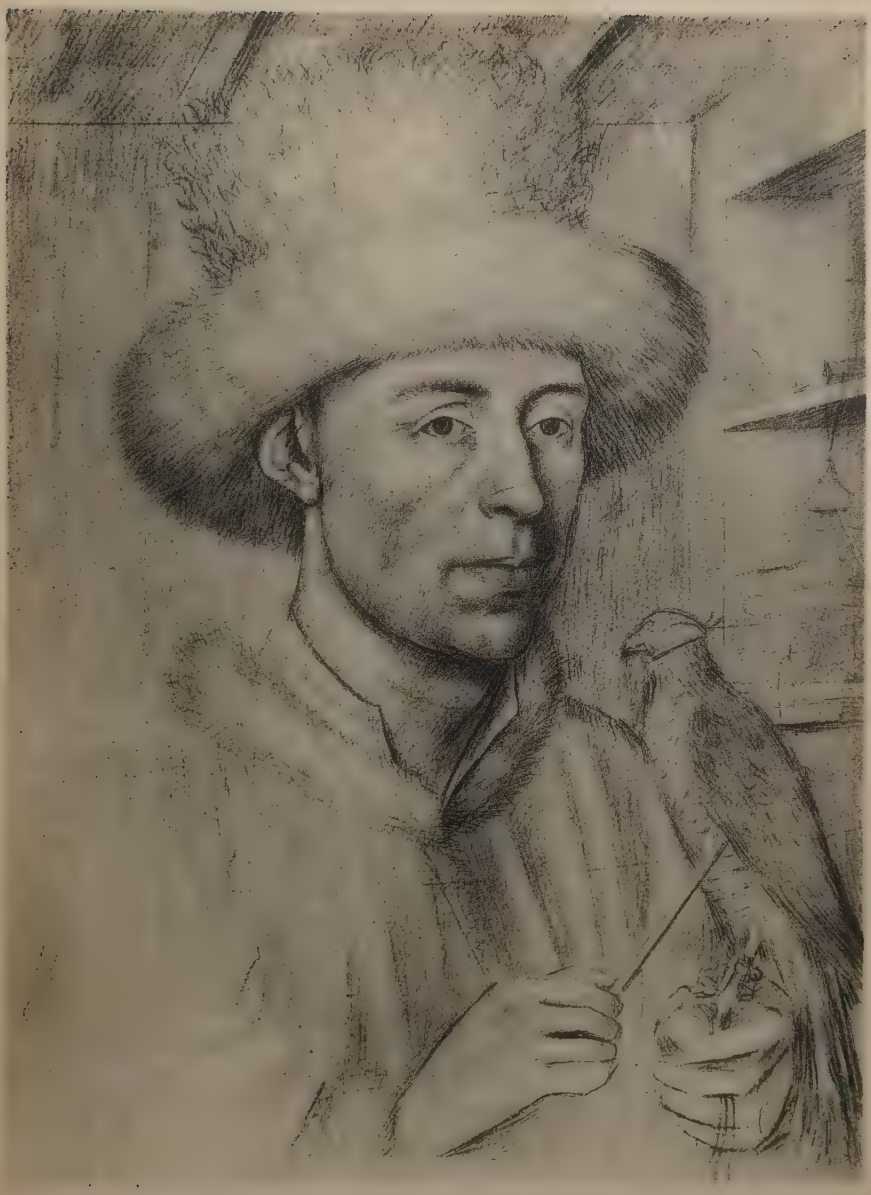
PLATES

Franco-Flemish School about 1410 – 20. Lady with a Hawk. (Paris.)

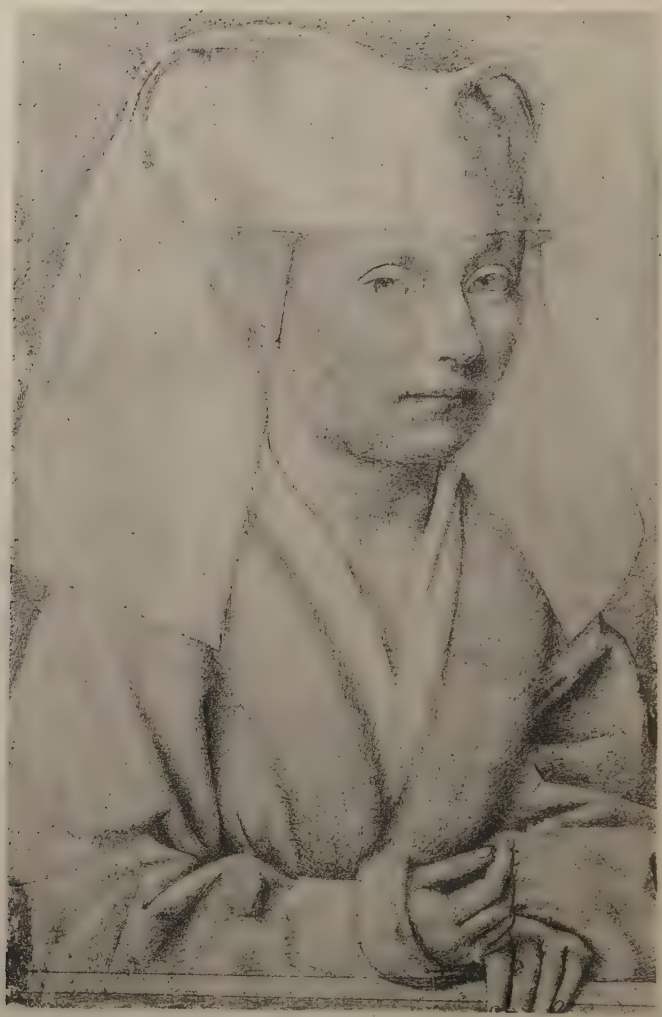
Franco-Flemish School about 1410. The Betrayal. (British Museum.)

Hubert van Eyck? The Adoration of the Kings. (Amsterdam.)

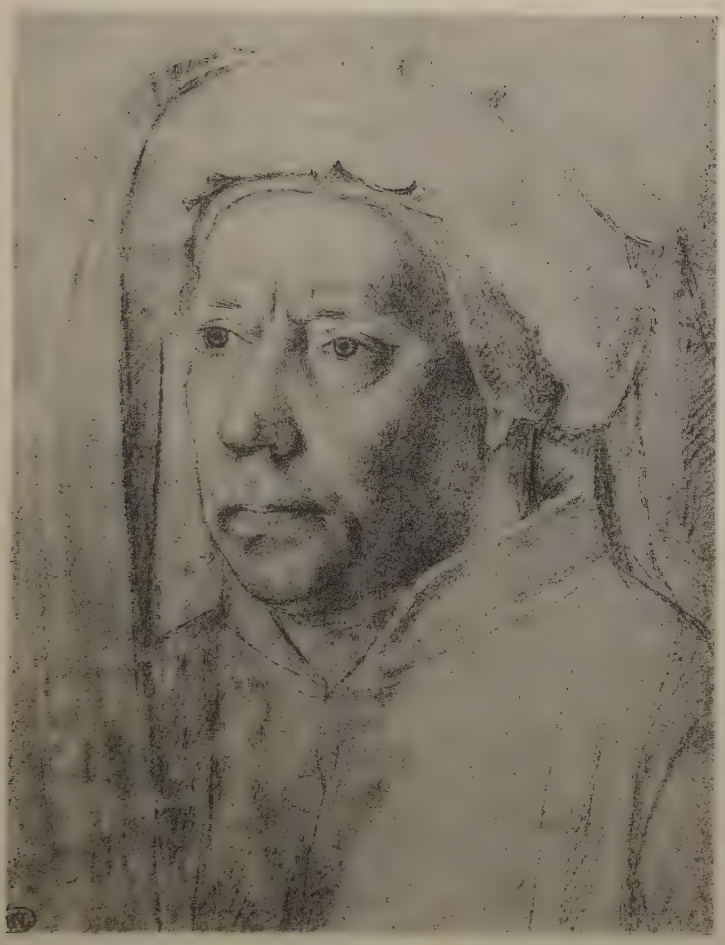
Jan van Eyck. Portrait of Cardinal Albergati. (Dresden.)



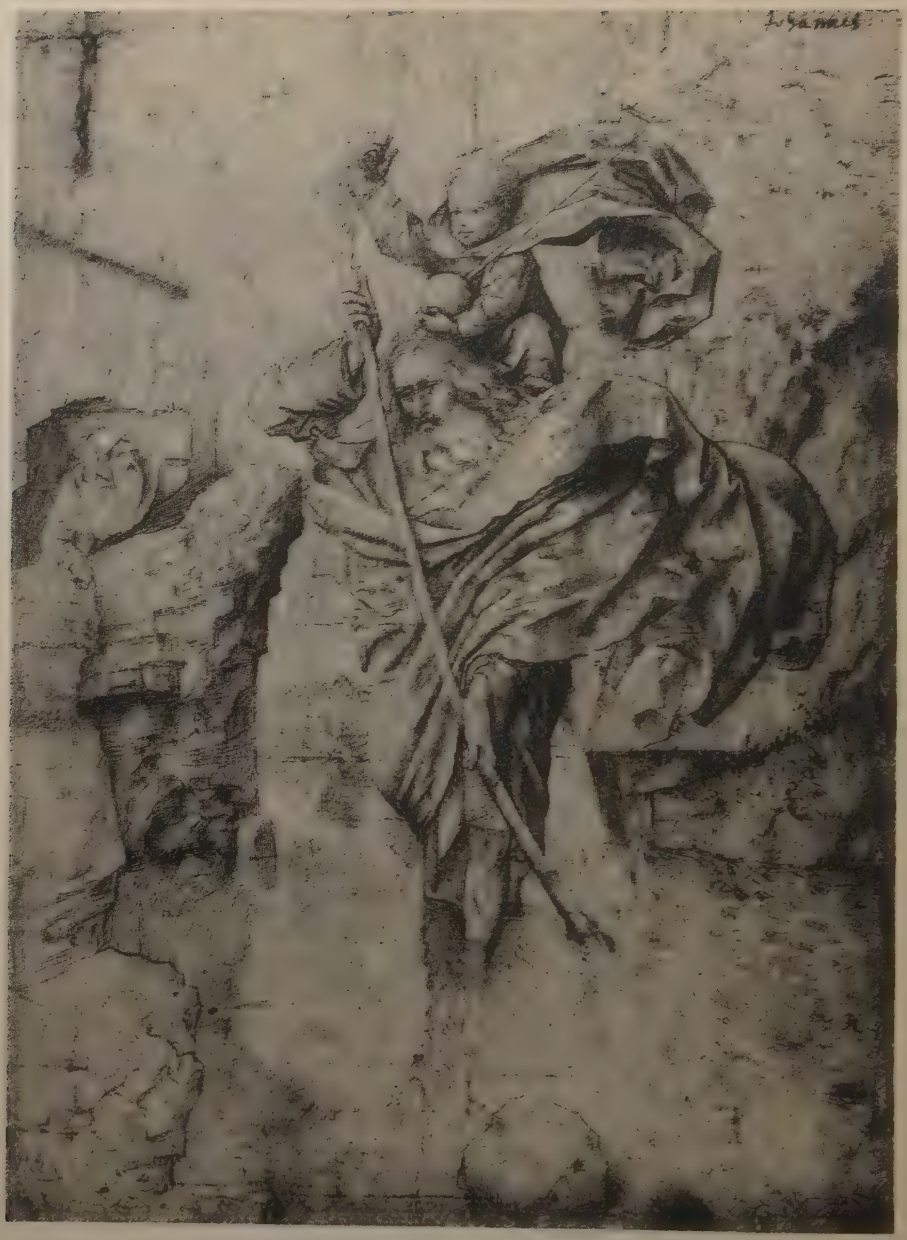
Jan van Eyck? Portrait of a Man with a Hawk. (Frankfort.)



Jan van Eyck? Portrait of a Lady. (Rotterdam.)



Jan van Eyck? Portrait of a Man. (Paris.)



Jan van Eyck? St. Christopher. (Paris.)

School of Jan van Eyck. Portrait of a Man. (British Museum.)

Petrus Cristus? Portrait of a Lady. (W. Gay Coll., Paris.)

Roger van der Weyden? Portrait of a Lady. (British Museum.)

Roger van der Weyden? Mary Magdalene. (British Museum.)

Roger van der Weyden. Head of the Virgin. (Paris.)

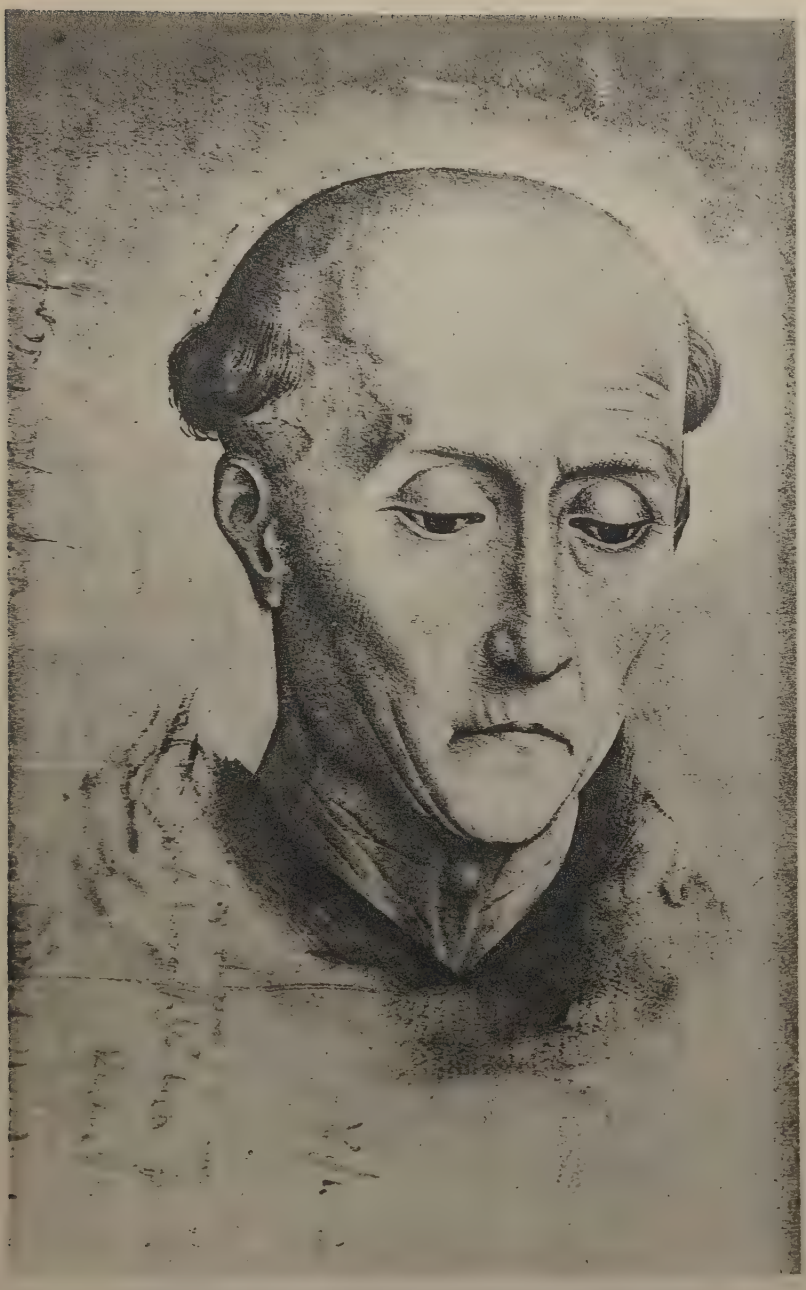
Copy after Roger van der Weyden? Dives in Hell. (British Museum.)

Master of the Exhumation of St. Hubert. A religious Procession, left hand portion.
(British Museum.)

Master of the Exhumation of St. Hubert. A religious Procession, right hand portion.
(British Museum.)

Dierick Bouts? Portrait of a Man. (H. Oppenheimer Coll., London.)

School of Bouts? The Annunciation. (Berlin.)



Hans Memling? Head of a Saint. (Paris.)

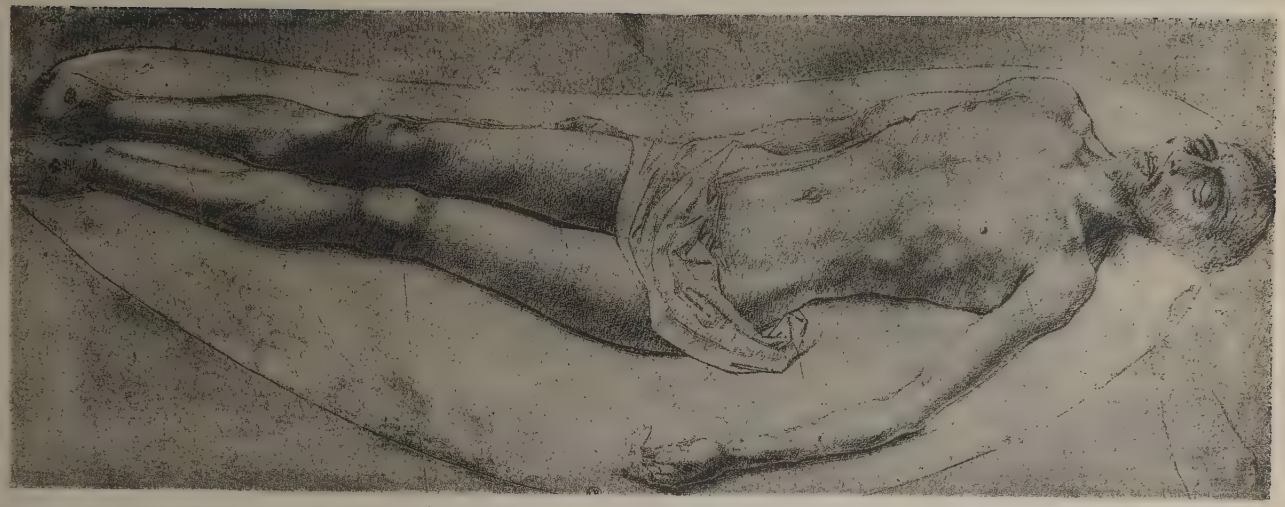
Hans Memling? A crucified Thief. (Berlin.)

Hans Memling? St. Barbara, St. Catherine and St. Margaret. (Paris.)

School of Bruges? Portrait of a Girl. (Berlin.)

Hugo van der Goes. Jacob and Rachel, right hand portion.
(Christ Church, Oxford.)

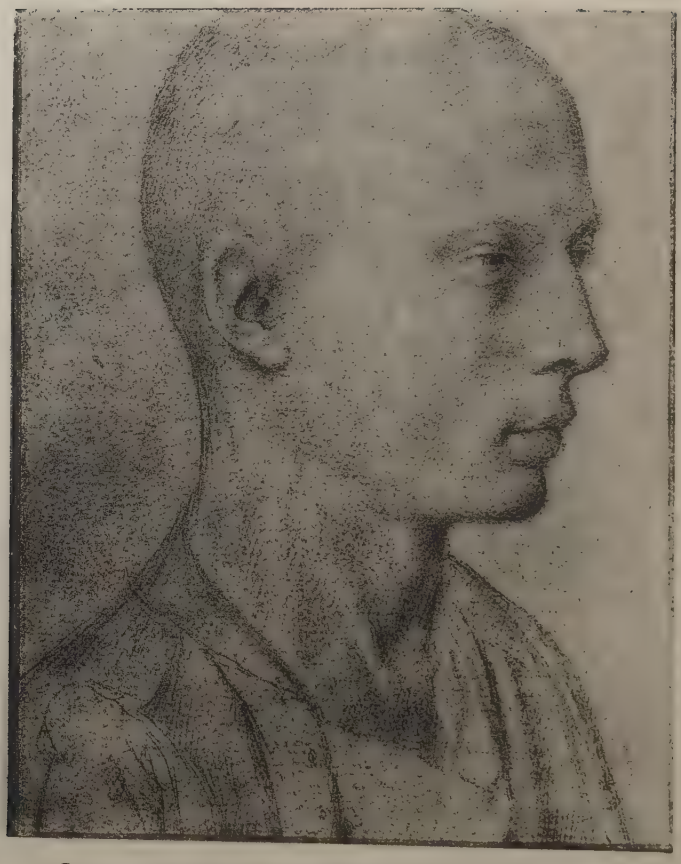
Hugo van der Goes. Jacob and Rachel, left hand portion.
(Christ Church, Oxford.)



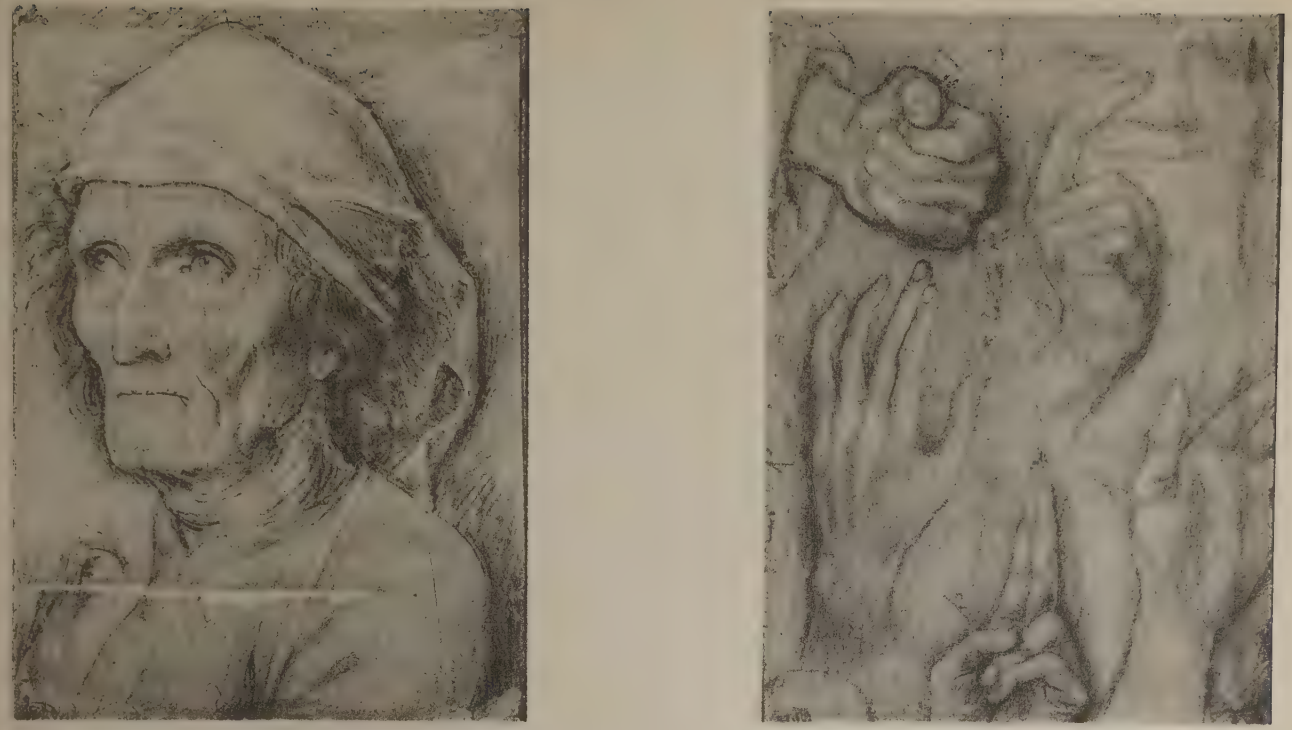
Hugo van der Goes? The Dead Christ. (Paris.)

Hugo van der Goes? Head of a Saint. (Amsterdam.)

School of Hugo van der Goes. Two kneeling Ladies. (British Museum.)

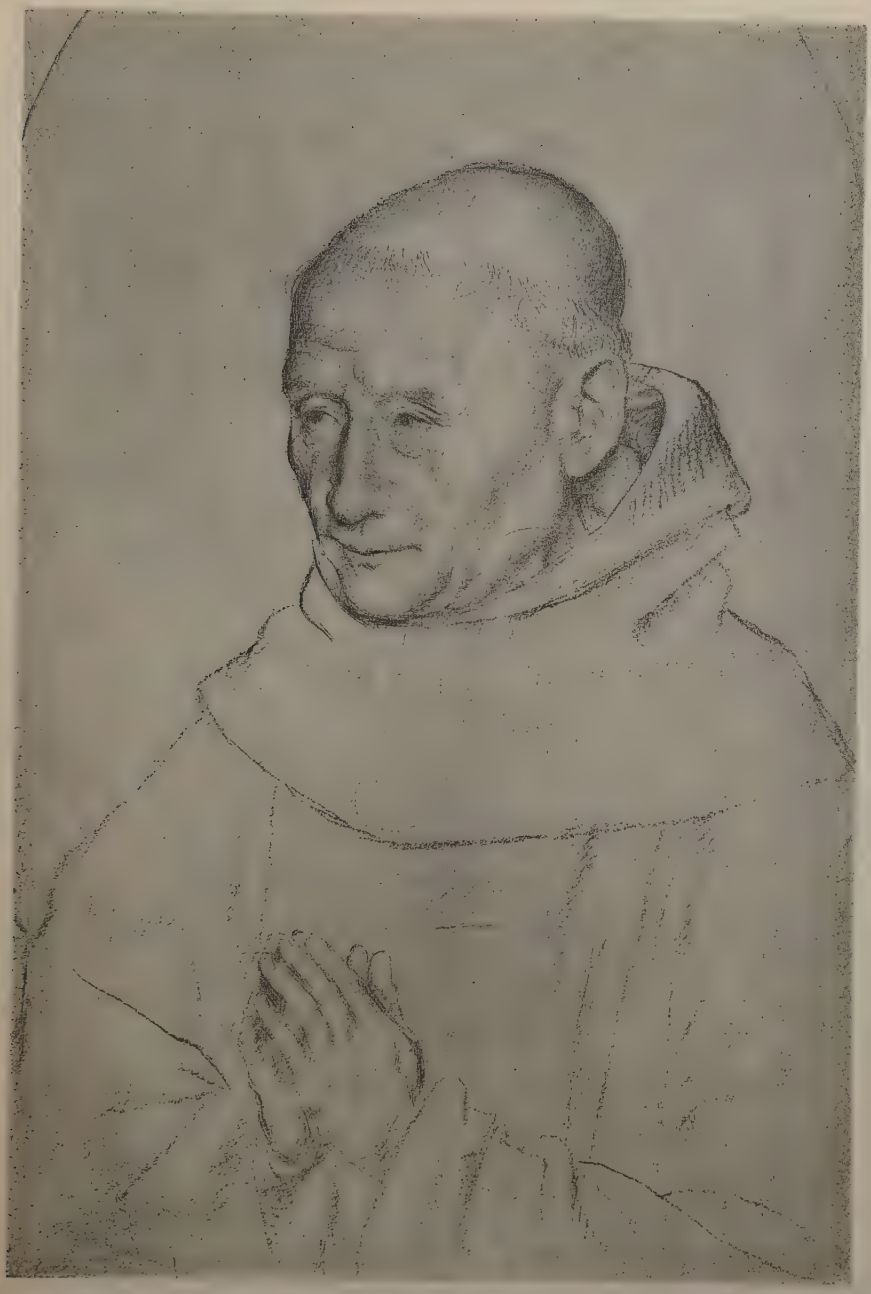


Geraert David. Head of young Man. (Paris.)



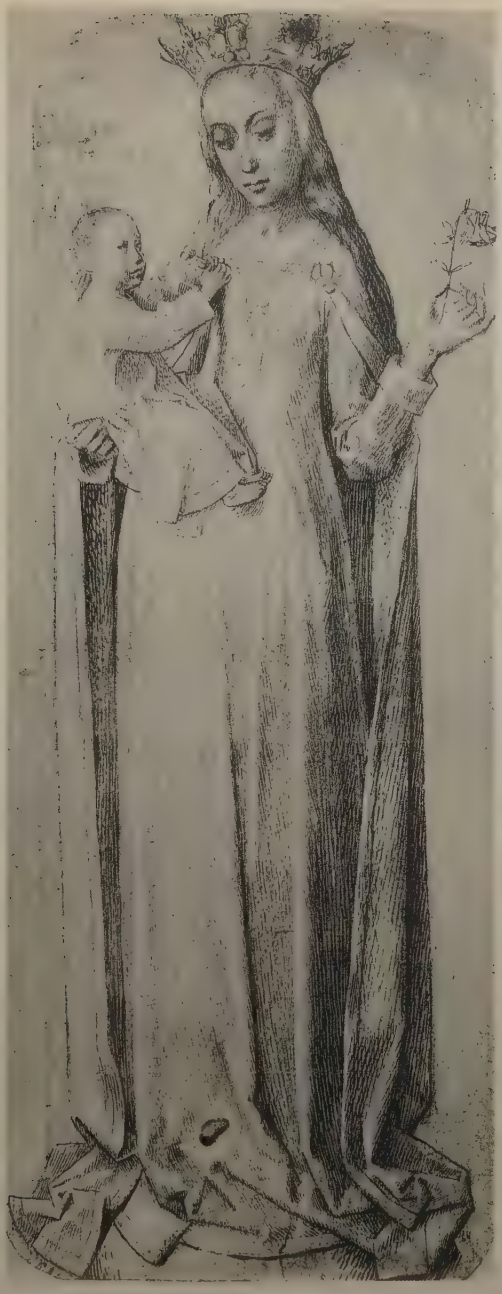
Geraert David. Two Leaves of a Sketch Book. (Paris.)

Geraert David? Study of a Girl. (Paris.)



School of Geraert David. A Monk in Prayer. (British Museum.)

Dutch School about 1470. The Raising of Lazarus. (Berlin.)

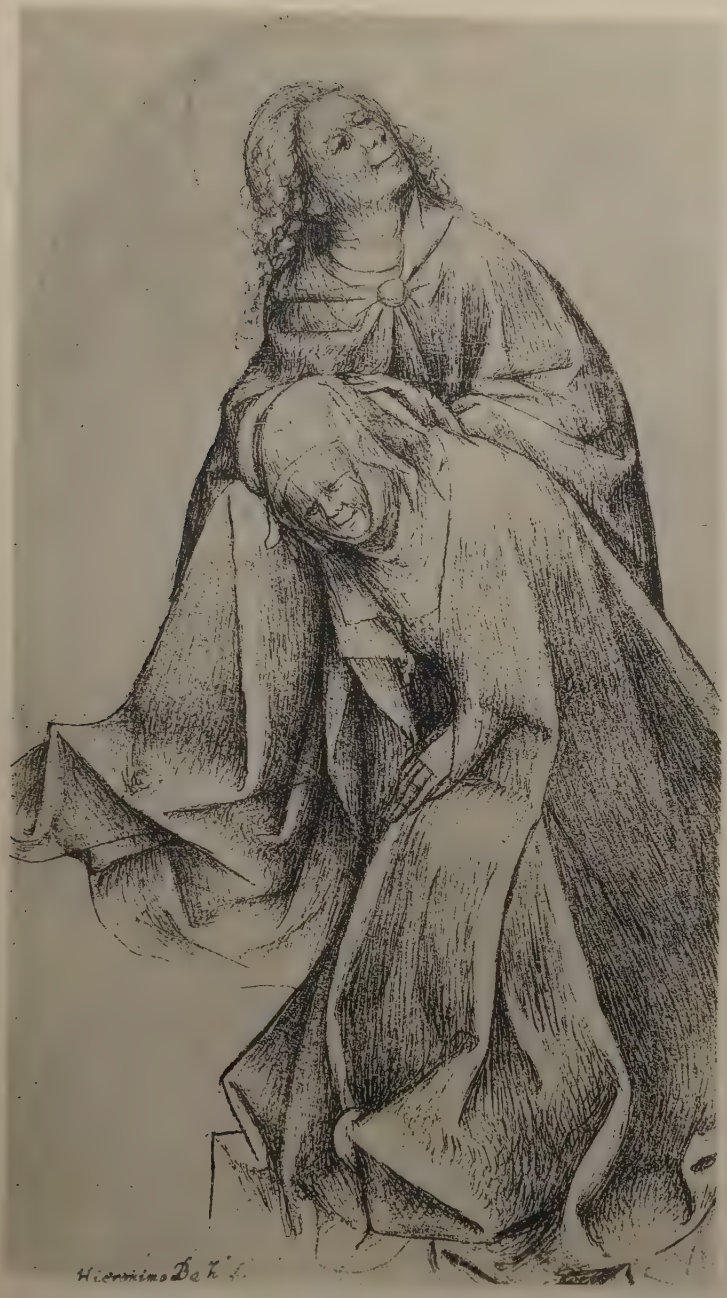


Dutch School about 1480. Virgin and Child.
(Dresden.)

Dutch School about 1500. Christ disputing with the Doctors. (British Museum.)

Master of Bois-le-Duc. St. Augustine. (British Museum.)

Hieronymus Bosch. Hell. (Berlin.)



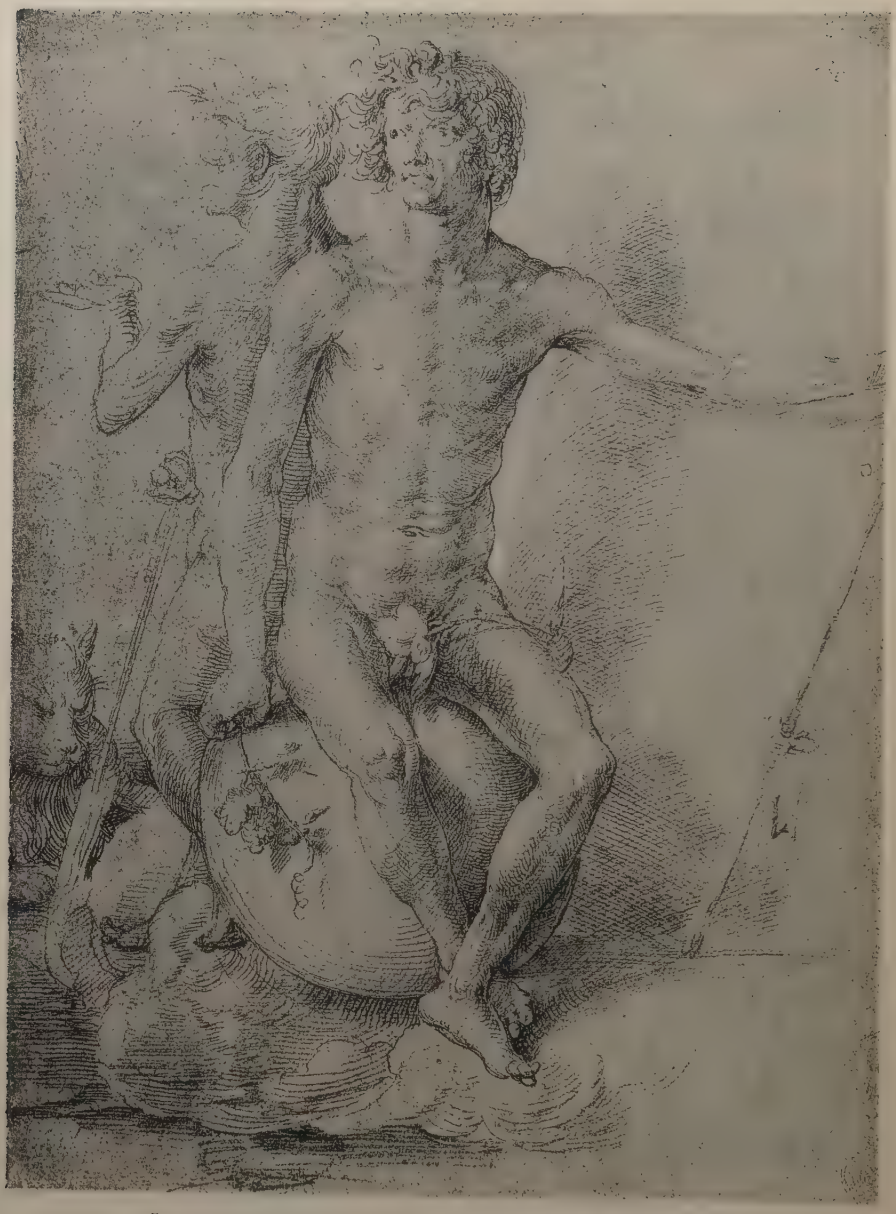
Hieronymus Bosch. The Virgin and St. John. (Dresden.)

Hieronymus Bosch. Temptation of St. Anthony. (Berlin.)

Hieronymus Bosch. A Man being shaved. (British Museum.)

Jacob Cornelisz van Oostsanen. Holy Women at the Foot of the Cross.
(Dresden.)

Lucas van Leyden. Daniel in the Lions' Den. (British Museum.)



Lucas van Leyden. Allegory. (British Museum.)

Lucas van Leyden. Bust of a Woman with a Man's Head behind.
(British Museum.)

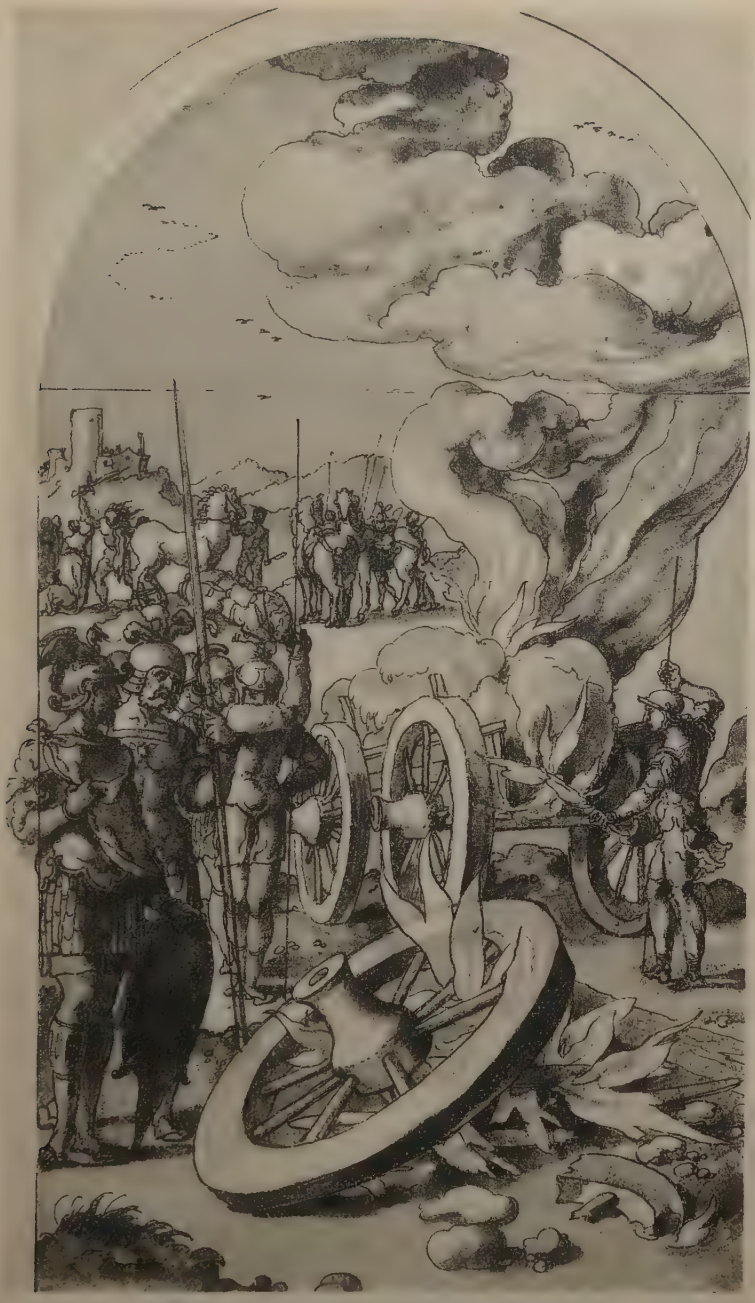
Lucas van Leyden. Head of a Man. (Paris.

Lucas van Leyden. Virgin and Child. (British Museum.)

Jan van Scorel. Fantastic Landscape. (British Museum.)

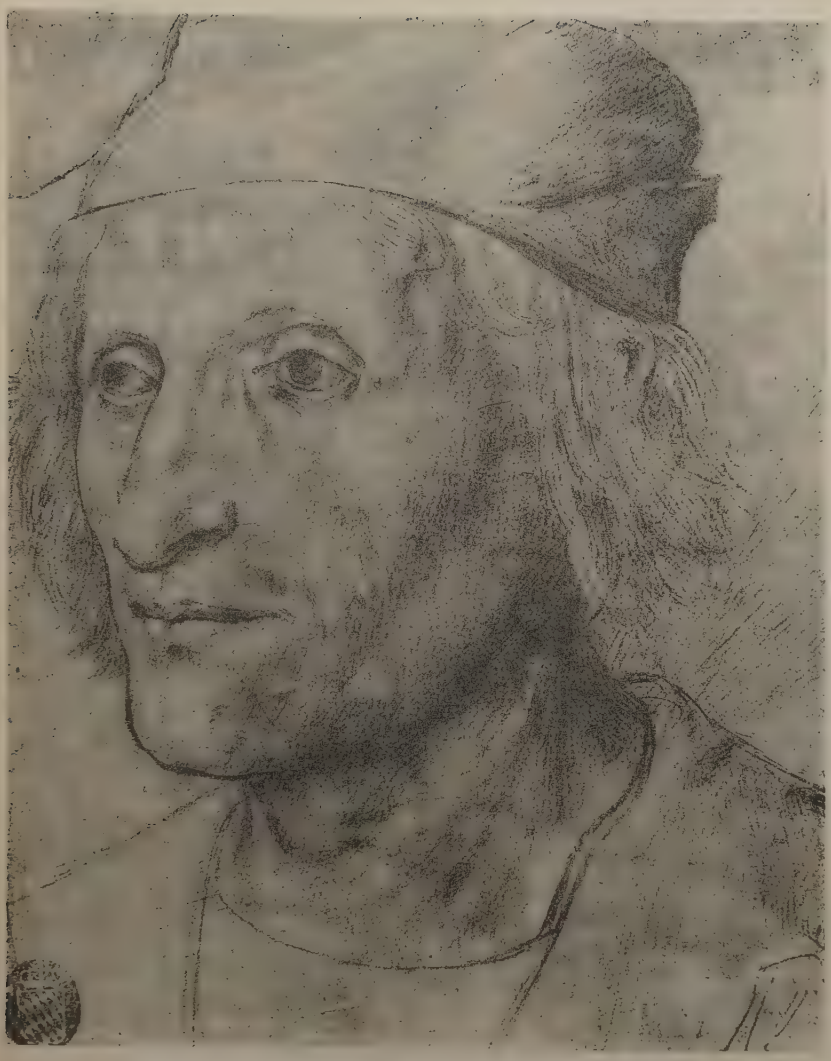
Jan van Scorel? Portrait of a young Woman. (British Museum.)

Pieter Cornelisz. (Kunst). Giving the Thirsty to drink. (British Museum.)

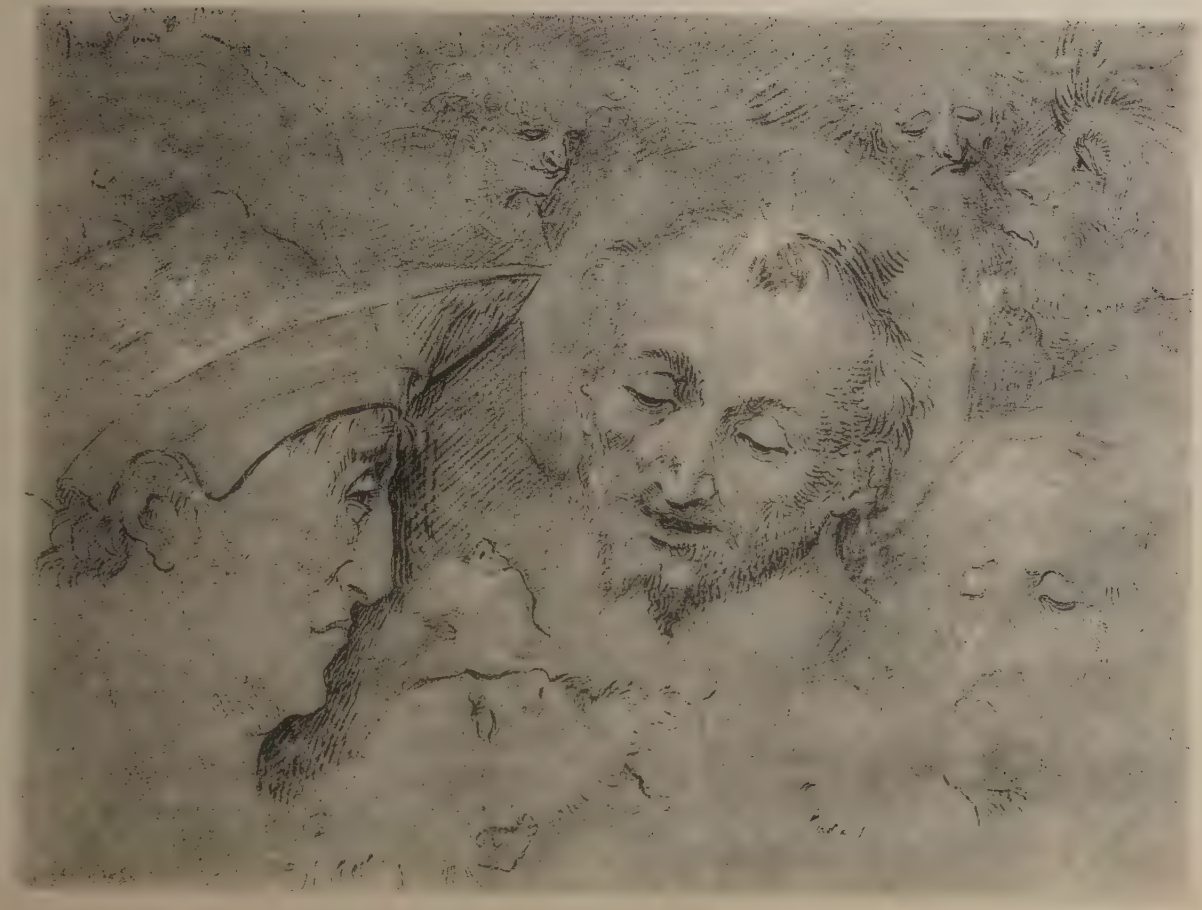


Jan Swart van Groningen. Joshua burning the Chariots of the Kings. (British Museum.)

Master of Frankfort? Woman with a Dog. (Paris.)



Quentin Matsys. Portrait Head. (Munich.)



Jan de Beer. Studies of Heads. (British Museum.)

Antwerp School about 1510. St. Luke painting the Virgin. (British Museum.)

Antwerp School about 1510. St. Jerome in Penitence. (British Museum.)

Antwerp School about 1520. St. Ursula and her Virgins on board Ship. (Berlin.)

Dirick Vellert. Woman Bath Attendant. (Paris.)

Dirick Vellert. Christ and St. Peter on the Water. (Amsterdam.)

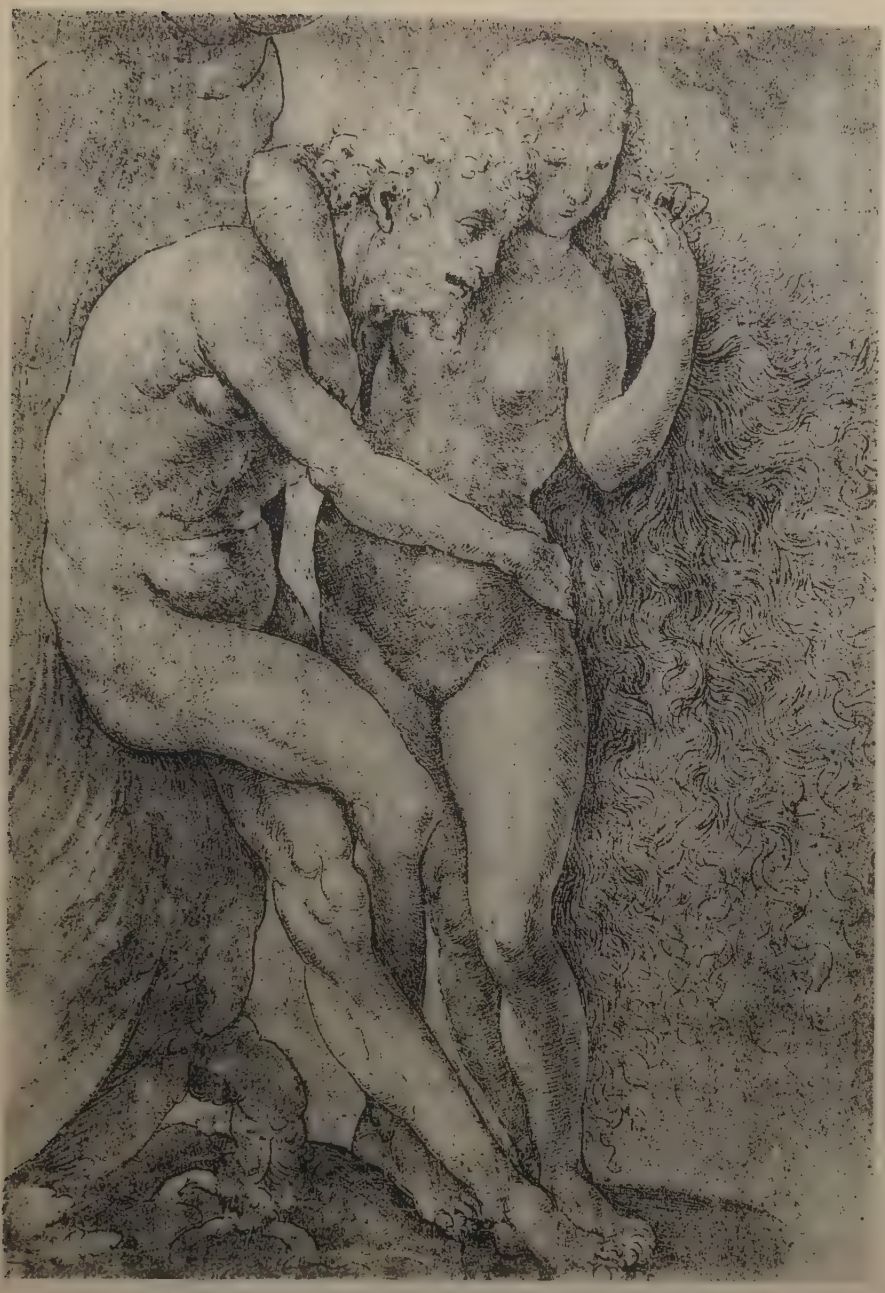
Dirick Vellert. Naaman bathing in the Jordan. (British Museum.)

Joachim Patinir. Landscape with St. Christopher. (Berlin.)

School of Patinir. Fantastic Landscape. (Berlin.)

Aerdt Ortkens? A Lady and a Gentleman under an Arcade. (Paris.)

Jan Gossaert de Mabuse. Beheading of St. John the Baptist.
(J. Masson Coll., Paris.)



Jan Gossaert de Mabuse. Adam and Eve.
(Copyright of His Grace the Duke of Devonshire, Chatsworth.)

Bernaert van Orley. The Feast of Dives with Lazarus at the Gate and Dives in Hell. (British Museum.)

Bernaert van Orley. A company in a Garden. (British Museum.)

Pieter Coecke van Alost. Orpheus. (British Museum.)

Pieter Brueghel the Elder. Landscape. (British Museum.)

Pieter Brueghel the Elder. The Alchemist. (Berlin)

Pieter Brueghel the Elder. Studies of Peasants. (Rotterdam.)

Pieter Brueghel the Elder. Studies of Peasants. (Berlin.)

Pieter Brueghel the Elder. Landscape with the Rest on the Flight to Egypt.
(Berlin.)

Pieter Brueghel the Elder? Farm Buildings. (British Museum.)

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